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A WARREN MAGAZINE

FAMOUS MONSTERS OF FILMLAND

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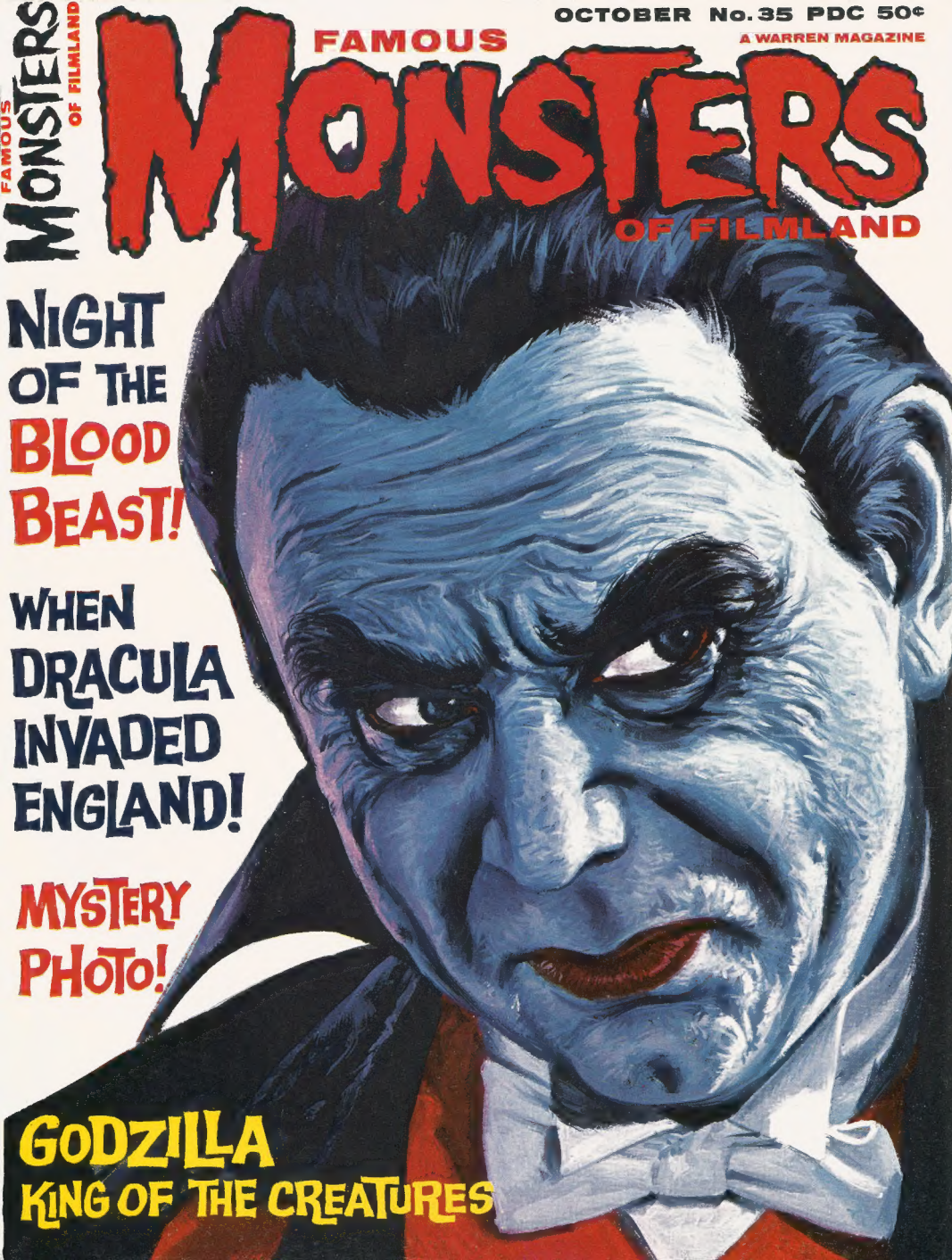

NIGHT OF THE BLOOD BEAST!

WHEN DRACULA INVADED ENGLAND!

MYSTERY PHOTO!

GODZILLA KING OF THE CREATURES

A fiend in need is a fiend indeed and a fiend indeed is Oliver Reed as the living-color lycanthrope of '61 in Universal-Hammer's CURSE OF THE WEREWOLF.

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. . . the mummified mother of PSYCHO

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. . . Ultima, the Robotrix of METROPOLIS

. . . Son of Chaney as the tv FRANKENSTEIN

. . . THE MAN WHO LAUGHS and MR. SARDONICUS

. . . Boris Karloff's HOUSE AT THE END OF THE WORLD make-up

. . . Claude Rains' unmasked face as THE PHANTOM OF THE OPERA

. . . the unforgettable fire-scarred features of Lionel Atwill revealed in THE MYSTERY OF THE WAX MUSEUM—

The list is endless. And will continue to grow!

NEXT ISSUE we will unveil a clear sharp crisp clean foto of a mystery make-up that will knock you, as it did us, for a loop!

Very few of you, we think, will be able to penetrate the guise, guess the identity of the actor . . . or the role for which the superb make-up was created. For this was a master make-up test, never used!

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—Dr. Acula

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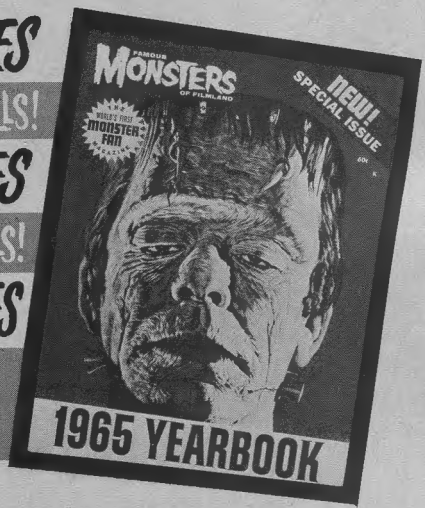

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OUR COVER: The One, the Only, the Infamous Bela Lugosi—as seen by Artist Vic Prezio in his painting of Lugosi as Count Dracula.

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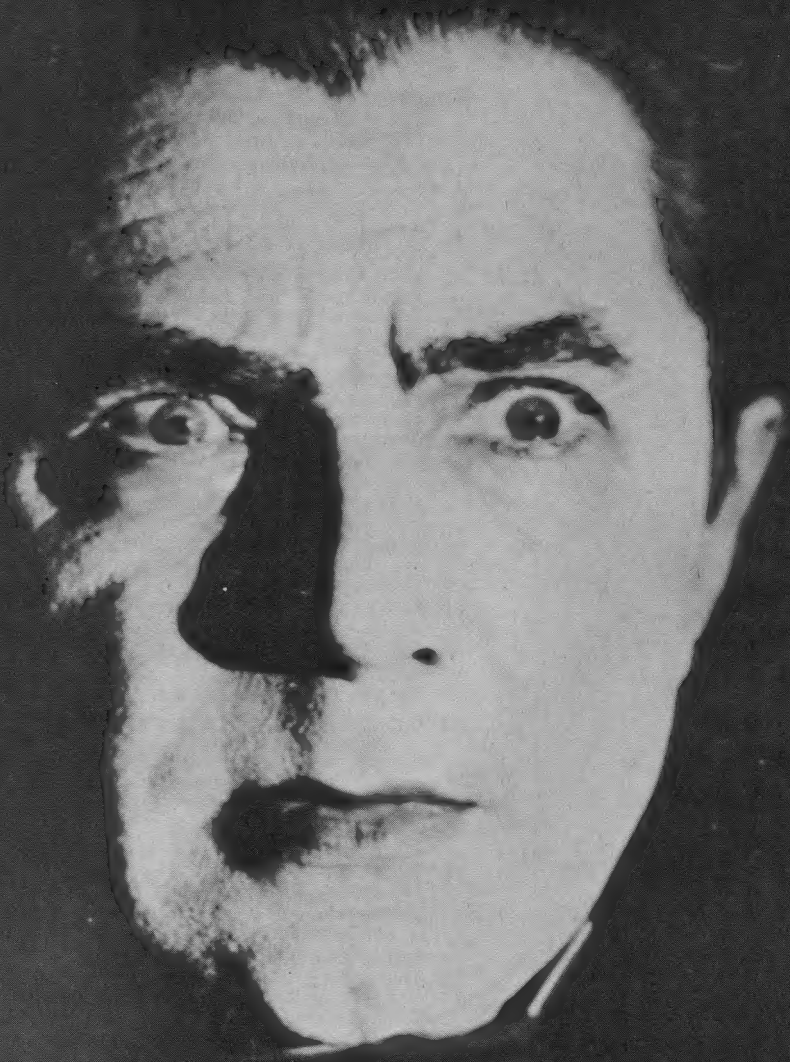


PUBLIC VAMPIRE No. 1

WHEN DRACULA INVADED ENGLAND

vampire in london from transylvania

eager victims

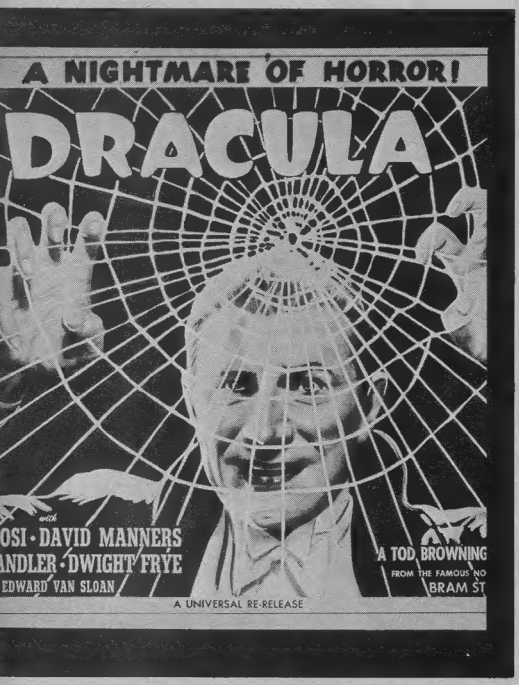
On the night of 10 April 1951 the notorious Count from Transylvania invaded Great Britain and, somewhat to his surprise, found the island's inhabitants perfectly willing to surrender!

The Master Vampire, it is reported, was not accessible immediately after his arrival and was not, indeed, on hand for an interview for at least several weeks. But as his bad-will ambassador, *Bela Lugosi*, was present, accompanied by his 4th wife, Lillian. Unconfirmed sources insist that the latter was secretly the Bride of Dracula but her fondness for daytime appearances sheds doubt upon this statement.

Apparently convinced that Mr. Lugosi & Dra-

cula were one & the same person, crowds of squealing teenage fans and squealing middle-aged newspaper reporters followed him wherever he went. Odd scraps of paper were constantly being pressed into his hand and he would obligingly scrawl his autograph in blood-red ink. His fans were delighted by this symbolic touch.

Female fans, who comprised the majority of the crowds present, regarded Mr. Lugosi with the same sighing idolization normally reserved for Danny Kaye or Frank Sinatra—the most popular American movie stars at the time. These girls would either watch him wide-eyed or greet him



with excited giggles as he toured the country, performing mock terror scenes over delighted "victims".

blood (orange)-sucker

One reporter wasted no time in getting down to the heart, liver & kidneys of the matter. He inquired of Mr. Lugosi: "Is it true that you suck blood oranges?"

"All the time," he replied. "I often eat 6 at one sitting." An enigmatic gleam—possibly humor, or perhaps . . .

The reporter continued, "And raw steaks?"

"When I can get them," Lugosi replied. Now, in addition to the gleam in his eye, there appeared a slight twist of the mouth. He was prepared to go on in this manner indefinitely when finally the reporter's courage gave way and he made an abrupt exit. Lugosi broke into a broad Slavic smile.

It had happened before.

looking dracwards

With other reporters who preferred to avoid the subject of his affinity for the red fluid which coursed thru their veins, Lugosi indulged in a bit of nostalgic reminiscing. Asked if he shared the superstitions of his peers in Lugos, Hungary, he replied:

"I was not such a brave kid in Hungary. I was born in Transylvania where the Dracula legend comes from, and never did I go down into our cellar. It was full of bats."

In his youth Lugosi was the goalkeeper for the football team in Transylvania—the name of which has not been . . . unearthed.

Having not known Lugosi as well as we, the reporters were interested in whether he found the role of the vampire prince enjoyable because he shared some of the fiend's innate wickedness. Lugosi answered, when he recovered from the shock, that the worst thing he ever did was to steal hats!

"I was a hat hunter like the Indians who used to collect the 'headpieces' of their enemies. In 2 years I got 1500 hats from boys of a rival school. I put them up for sale and made a lot of money."

The conversation drifted to the origin of his career.

"Never become an actor," he warned one young man. "There is only one place in the world where it is worthwhile—Hungary."

hamlet & horror

"Over there you have a 4-year training course, and once you have passed thru that you have nothing to worry about. Even in your old age you still get a pension. In America there is always the fear of unemployment.

"I was, as a young man, an actor in the Hungarian Royal National Theater. I played the romantic leads. I have played the role of Hamlet on more than one occasion." Lugosi, at that point, smiled proudly. "I have only played the role in Hungarian, tho."

If he was so successful, they asked, why did he leave Hungary?

"I left my country in 1920 and have never been back. I do not like to live under a dictatorship of any kind, and I am now an American citizen.

"When I came to Broadway in 1923 I played still romantic parts—the Spanish lover in 'The Red Puppy' and the Valentino-type sheik in 'Arabesque'. Then they wanted someone to play Dracula. In America, you know, they have the type system of casting. And there was no male vampire type in existence.

"Someone suggested an actor of the Continental school who could play any type, and mentioned me. It was a complete change from the usual romantic characters I was playing, but it was a success—such a success!

"Who is there? Who come to the crypt of Count Dracula?"

horrorwood & frankenstein

"I was branded then as a horror specialist, going to Hollywood in 1931 to recreate the stage role for the film DRACULA. If I had just one percent of the millions that film has made, I wouldn't have the pleasure of sitting here now."

Lillian interrupted jokingly: "No, Honey, you'd be stretched out by our lake in California, doing nothing."

Lugosi chuckled. "You know, DRACULA is the only film to be reissued every year without a miss? Next I went on to play the mad scientist in MURDERS IN THE RUE MORGUE, and following that I was told to take a 'costume test' for the part of Frankenstein's Monster."

We need not elaborate on the outcome of that venture.

Then suddenly Lugosi made an announcement which, for the monster master, was totally unexpected & almost unbelievable.

dracula retire?

"Horror is my business—it pays off best," he intoned. "But I'm tired of gore. I hope that in England I find some broad-minded, intelligent producer who should say, 'Let's give Lugosi a *comedy!*'"

Shortly afterward he was given a role in GLEN OR GLENDA?—something which might be called a comedy—and then in VAMPIRES OVER LONDON. The latter was finally released in America as MY SON, THE VAMPIRE, known in England as OLD MOTHER RILEY MEETS THE VAMPIRE.

But Lugosi did not switch to comedy and abandon the horror field, as the record of his subsequent films proves. He was, however, a natural for less serious roles.

The reporters found him a mild-mannered, inoffensive gentleman with a pronounced Hungarian accent and a personality that would be envied by many. As photographers took publicity stills of the "Dracula" company, he even assisted with the lights and offered friendly advice.

At other times he sat quietly at the side of the stage, coming out with occasional wisecrack or calling a friendly "Hi!" to the theater folk as they went about their work.

When all was ready for the publicity stills, he grabbed his leading lady for the play. She slumped helplessly in his arms as he exposed her lily-white throat and bared his fangs.

The flashbulbs flared, the cameras clicked and the reporters happily went on their ways.

in the mood for "food"

The primary purpose of Lugosi's presence was, of course, the presentation of the stage play *Dracula* to Britons. The premiere was on 16 June 1951, at the Theatre Royal in Brighton.

Reporters of the time were let in on a few secrets hitherto quite unknown to monster fans.

"It takes me about half an hour to warm up before the curtain rises," Lugosi confessed. "I never eat a meal before a performance—I like to go on thirsting for blood."

Lillian explained: "He has to get himself in the mood. I can't even talk to him for an hour before the show. And I wouldn't want to! He's impossible for half an hour before & after each show—he's still Dracula!"

Normally he has rather small hands but with a flick of his fingers he was able to twist them into one of the terrifying positions so well known to monster fans. Suddenly his fingers looked immensely long & thin.

His eyes were deep pools in which swam nameless terrors, at least as Count Dracula. Often he would warn a young girl reporter, "Never, never look into my eyes! Always I tell my leading ladies never to look into my eyes—at my forehead or nose, never my eyes. The last lady who looked into them went off—boomp!—into a hypnotic trance. I woke her with cold water."

And many times that young girl reporter would mistake Lugosi's usual tongue-in-cheek attitude for a fang-in-throat true account!

dracula--1951

Concerning the British stage version of *Dracula*, Lugosi explained, "We are playing it perfectly straight and it has been modernized since I played it on the American stage."

For horror, he said realistically, is not what it used to be. When the play was first presented on Broadway there were members of all audiences who took it literally. People screamed & fainted. First-aid staffs were kept busy. Lugosi as Dracula did not then dare pretend to bite his victim's neck, for fear of hysterical reaction from the public!

Now the customers, especially the children, know it all. They have seen plenty of horror films with Lugosi taking part, and they are more sophisticated, as they were even in 1951.

The British production of *Dracula* acted on the presumption that there was still, nevertheless, a strong public demand for the old-fashioned spine-tingling horror play—provided it was properly presented. Capacity audiences endorsed this view when *Dracula* premiered.

No concessions were made to changing or more sophisticated tastes among theatergoers, save for a slight modernization of the setting, with the result that demoniacal laughter often rang thru the theater, the air was seldom free from the distant barking of dogs & wolves and from unidentifiable whistles, clammy mists swirled thru doorways & windows and, in fact, almost every feature of unabashed melodrama was present.

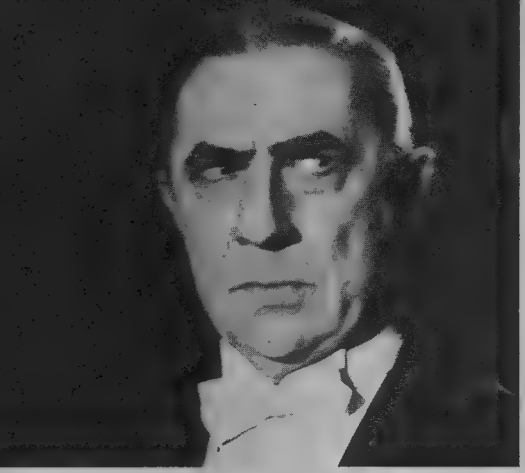
Strangely enough, in the more recent production, there were uniformed first-aid attendants on duty thruout the play, even tho the most horrific bits were inclined to inspire more titters than gasps. There have, however, been actual cases of shock in the audience—but these were all elderly people.

good guy or bat guy?

"I don't scare the kids," Lugosi said. "They know I'm the good guy at heart."

This increased awareness among audiences, plus

Vampire-Fighter Van Helsing & Thirsty Count in pre-film stage version of *Dracula*. Both Edward Van Sloan & Bela Lugosi are now regrettably dead.



A later-in-life portrait of Lugosi in a stage presentation of *Dracula*. Reproduced from foto originally owned by *Bela* himself!

his desire to change to comic roles, almost caused Lugosi to react against his will. Often he found himself tempted to play Dracula for laughs—especially in his curtain speech, when he said, "There *are* such things as vampires," and vanished in a puff of ghostly mist.

To play Dracula in a humorous "vein" would be the one thing to which Lugosi was adverse. He frequently muttered about his role in ABBOTT & COSTELLO MEET FRANKENSTEIN and told reporters:

"The horror business is certainly not what it used to be. Boris Karloff, a great horror specialist—look what he is driven to do. Comedy stuff in New York!"

Despite the sophistication of the audiences, the 1951 British stage production of *Dracula* was extremely successful. A newspaper drama critic of the time gave this account:

This is melodrama in the Henry Irving tradition, magnificent, macabre & gloriously bloodcurdling; not staged, but invoked, and declaimed rather than acted. Hollywood could never provide realism like this. At a lesser theater it would be capacity twice nightly.

the only way to fly

In the modernized version of *Dracula* most of the action took place in the asylum of Dr. Seward (*Arthur Hoskins*) at Hampstead Heath Row. His daughter Lucy was played by Sheila Wynn, and the attendant, furnishing comic relief, by John Saunders.

Dracula calmly filled 6 packing cases with local soil and took an *air-liner* to Heath Row, where he mystified the Customs officials by firmly declaring ordinary boxes of earth. He explained to them that he needed them "for horticultural purposes."

With that he began operations on London's outskirts, where the Count in black, reeking of brimstone & tombstone, claimed the blood of the living as his due.

At last Dracula was laid to rest by the final driving of a yard-long stake thru his heart.

bites & pieces

Bela & Lillian Lugosi each carried a token of the vampire prince to whose greatness their fame & fortune can be attributed. Bela wore the heavy silver Dracula ring—a replica of the ring worn by the actual Count Dracula! And his wife wore a silver bat on her beret.

To Bela may also be given the honor of having told the very first elephant joke! During conversation with reporters & fans, while Lillian kept up a bright & witty conversational stream, the raven-haired Mrs. Lugosi firmly announced:

"Bela could not tell a story to save his soul. He always forgets them halfway thru. There's just one he can remember, and that takes half an hour to tell."

"Shall I tell them the one about the elephants?" he asked.

"No!" she shouted. "That's the one I'm talking about!"

Alas, we shall never be able to hear it.

dracula without his cape

Hitherto we have seen several faces of Bela Lugosi: Bela the Vampire, Bela the Jester, Bela the Actor. But we have yet to see the final face—that of Bela the Man.

We shall see this thru the eyes of Lillian Lugosi:

"He tells me he loves me every single day. I think that's very nice, don't you? Men get so neglectful. I know when he's angry with me—the day he doesn't tell me he loves me.

"Bela's good about the house, too. Only one fault—he leaves his stamp collection all over the place."

Bela interjected, "I love stamp collecting. I love soccer. I love dogs. I used to have 7 little dogs, then little Bela Jr. came along and Lil said we must have room in the backyard to hang up the diapers, so now I have only 6 dogs."

What does he read in his spare time?

"Political science, in which I am very interested. I never read novels, but I like to keep up with things in the newspapers & magazines—especially the diplomatic news. Everybody double-crossing everybody else!"

"I love women's fashions," he added.

"Yes," said Lillian, "he goes with me to buy all my clothes. Only yesterday I bought some gloves & a handbag and because he didn't like them he marched me back to the shop to change them."

An interviewer queried Lillian: "Does he ever get up in the middle of the night and wander round in the dark?"

"Oh, yes! He's always getting up in the middle of the night. I leave a glass of milk and a pear for him in the icebox. He gets so hungry round about 2:00 in the morning. Midnight snack, you know."

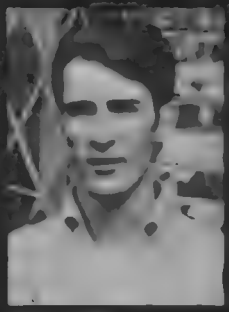
In 1951 Bela Jr. was 13, when the interviewer asked, "Did he ever scare your son?"

"How could I?" interjected Dracula, prince of vampires, lord of the un-dead, master of the *nosferatu*, famed *voivode* of ages past. "He sees me in my underwear, *and how can a man have any dignity in his underwear?*" **END**

Role that Bela turned down boosted Boris to stardom.

PRIZE-WINNERS

Opposite, left: BOB BUNDSEN—First Prize Winner-FRANKENSTEIN
Center: LARRY LAWSON—Hon. Mention—FRANK
Right: MIKE DAVIDSON—3rd Prize—TWIN OF FRANK



Opposite, left: JOHNNY SHIMKIN (Rear)—2nd Prize—with Jimmy Dumont (Otto) & Mark Molesworth (as Kurt)
Center: PAUL DAVIDS—Hon. Mention—SIEGFRIED
Right: JEFF TINSLEY—Paul's Partner—SIEG.

MADONA CORBEN, First Prize Winner (with her prize, the amazing portable Sony television). Madona's picture also appears on the opposite page. When she won our contest her last name was Marchant. But she married her cameraman, and now answers to the name of MADONA CORBEN.

$1000 CONTEST

AMATEUR MONSTER MOVIE MAKERS

FM DISCOVERS MORE ANIMATION & MAKE-UP EXPERTS OF THE FUTURE

LAST issue you met 5 of our fabulous contest winners face to face, saw 8 pages of exciting fotos from the prize pictures, read the amazing story of how Siegfried, the super-hero of German mythology, was transported by Rotwang, the super-scientist of the 21st Century, into the next century to save the mightiest city the world will ever know —*Metropolis*—from destruction by a deranged giant robot. If you have not read the thrilling story of this movie script, you have still time to get the back issue.

In the meantime—

Here are comments, fotos, info—all kinds of interesting stuff concerning the contest—from the rest of the winning contestants.

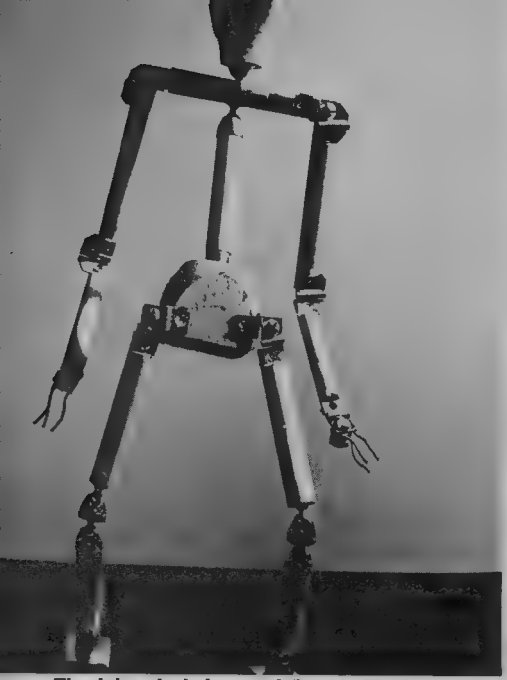
can-dead comments? no--lively!

"Thanks a million for picking our TWIN OF FRANKENSTEIN as 2d place. I was excited as anything and never opened a letter so fast as when I got my announcement in the mail."—Jonny Shimkin.

"Altho the award letter for SIEGFRIED SAVES METROPOLIS Honorable Mention was addressed only to me, I would like it to be understood that the expense & efforts of the film were shared equally by 2 of us. For this reason I certainly hope Jeff Tinsley's picture will be published with mine and that he will be given due credit."—Paul Davids. (*Glad to oblige!*)

"Unfortunately, the short length of the film pre-

MADONA MARCHANT, First Prize Winner, SIEGFRIED SAVES METROPOLIS.



The jointed skeleton of Davids-Tinsley's "next crittur", as they call him—the *Snorkasaurus*.

"This is our Ymirian-Godzillian-Lizardian specie" —Davids & Tinsley, Hon. Men of METROPOLIS.

vented these 2 scenes that I had planned from appearing: one, a shady outdoor part of the great Pleasure Gardens of Metropolis where friend Eric would have been found getting the urge to revisit the elderly Rotwang, who would soon be foully murdered by another robot, this one a perfect image of himself; the second, a quiet interior of the Gardens, where Maria would have been recalled in a flashback reconstruction of the early incident in the old film.

"I believe it should be noted that I (with purple pride) did the whole thing all by myself, the dual shots being effected by some rather difficult (and film-wasting) double exposures.

"I must say I was overjoyed at finding that my rather poor film did come thru for me."—Wayne Keyser. (*Professional fantasy filmakers should make such "poor" pictures!*)

"When we were filming our version of METROPOLIS we had not seen the original film but used pictures & articles published in *FAMOUS MONSTERS* & *SPACEMEN* for reference, example: Rotwang's appearance. Since then I bought an 8mm print of METROPOLIS. The models of the robot & dragon were last minute substitutions. We worked on 2 elaborate models for a couple of months but had to discard them because they were impossible to animate. The ones that appear in our film were built out of balsa wood & clay in a week. None of us thought the film would win." —Dick Corben. (*His wife masterminded the First Prize* SIEGFRIED SAVES METROPOLIS.)

the "price" of fame

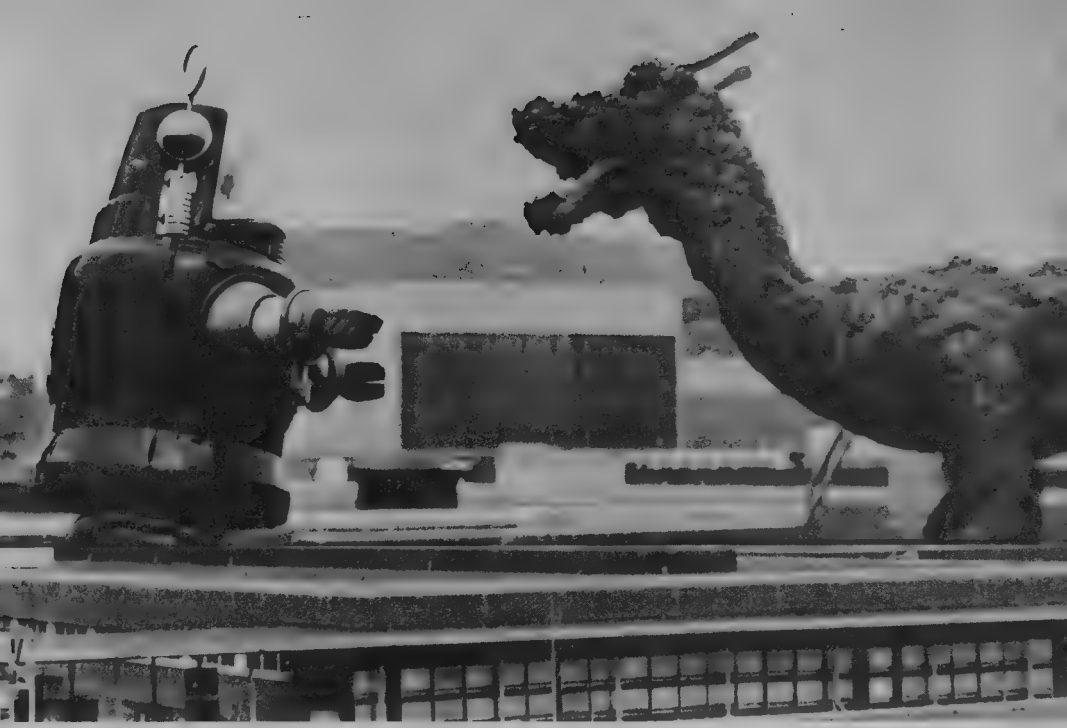
"I was pleased to learn that I had won an Honorable Mention for my version of TWIN OF FRANKENSTEIN. I am a great fan of *FM* and have been since 1960. I particularly enjoyed the article on Vincent Price. I met Mr. Price in '63 when I was in Hollywood. I was visiting the COMEDY OF TERRORS set at the time. He is a very personable man. He has been my favorite star for years so I naturally pick up all I can find to read about him."- Larry Lawson.

"I am deeply honored to have had my SIEGFRIED SAVES METROPOLIS chosen for Honorable Mention. It is very encouraging as it is the first movie I have ever made."—Greg Gibson. (*We are astonished by your revelation!*)

"You have no idea how 'horribly' surprised the cast & I were when I received your letter. This is the first time I have used a movie camera, let alone made a movie." (*Another surprise!*) "I think credit should be given where due and I think our make-up man Greg Reiten deserves a *lot* of credit. He worked on make-up for all of us. He, like myself, is 15. It took an hour & a half and *only* $1.25 for him to achieve the massive burn effect on the Frankenstein monster."—Greg Oberg.

"I was very sorry I missed the telephone call. My Mother & Father were as excited about my METROPOLIS winning 2d Place as I was. It hit like lightning, just as if I'd said 'SHAZAM!'—from all members of the family at once came '*Your movie won second place!*' After they calmed down *I* got excited and asked a million questions about what the editor had said."—Dave Russell.

In our last issue we showed Dave Russell with a magnificent creature he had created (p. 33). He



Drakken vs. Rex in the Battle of the Century (the 21st Century!) in Davids & Tinsley's SIEGFRIED SAVES METROPOLIS.

tells us more about it here:

the "Gronk"

"The single-orbed fellow that I call a *gronk* took about 3 months to build from frame to completed plaster warts & veins. The entire creature is made of plaster. It is brownish-green with multi-reddish veins, topped with yellow-tipped warts. It's created quite a stir everywhere it appears. You might tell your readers I sell miniature replicas of it for $3. They can be acquired by writing to me at my home address, 1046 Central Dr., Beaumont, Tex. 77706. At least it's a good paperweight.

"A final bit of information: the Crystalloid Creature that received an honorable mention in your last make-up contest a few years ago—that was me."

secret of frankenstein

Unknown till now, except to the select few who undertook to film it, has been the actual *story* of TWIN OF FRANKENSTEIN. This magazine's editor, of course, wrote the original script for the contest, a limited edition which quickly became a collector's item.

But now, retold in fiction form, you too may read about—

TWIN OF FRANKENSTEIN

By Forry Ackerman
& Mary W. Shelley

On a dismal midnight, while the sky lies dark & silent and lends an atmosphere of mysterious expectation to the fantastic laboratory of Dr. Kurt Frankenstein, the door creaks open. Amidst the sudden flood of light from beyond the door, Kurt Frankenstein & his demented assistant Otto hurry into the room, bearing an inert body which they carry to the operating table.

The body—without arms or distinct facial features—is examined by the devilish duo. As Dr. Frankenstein meditates in silence, Otto taps him on the shoulder.

"Master, when will he have arms?"

"Tomorrow," the Doctor replies.

"And a face?"

Dr. Frankenstein inspects the blank visage of his creation. Confidently he murmurs, "Soon." And adds: "This creation shall be handsome and, above all, *good*. All twins are not identical. No need for this 'Frankenstein' to be ugly, evil."

Dr. Frankenstein & Otto start to leave but an unexpected sound of shattering glass startles them.

The creation's foot has moved, knocking a beaker

of potent liquid to the floor!

Dr. Frankenstein quickly wheels about and Otto cringes in amazement.

let's efface it...

The Monster is rising up!

Dr. Frankenstein immediately leaps forward and seizes a hypodermic needle, jabbing it into the creature's arm. Soon it eases back, then lies inert once more.

"I hadn't noticed the time," says Dr. Frankenstein. "He needed another injection to keep him calm thru the nite."

After he has covered the body with a sheet, Dr. Frankenstein switches off the light and leaves for the nite.

But later that nite, the laboratory door swings open, back by back.

With the silence of padded footsteps, a stranger enters.

Above the motionless body on the table is a bottle labeled FORTEGIC ACID. DANGEROUS! —CORROSIVE!

The stranger upsets the bottle by accident and the acid soaks thru the sheet to the creature's face.

The sheet turns dark, discolored, as smoke wells up from beneath it, bathing the whiskers of the stranger in poisonous fumes.

And the stranger—a stray, illegal, wolfhound—lying still in death.

monster on the loose

Meanwhile, upstairs, Dr. Frankenstein lies in bed, reading his favorite monster magazine.

But he reads so late into the early hours of the morning that he oversleeps the next day. Snoring peacefully, Frankenstein is shaken to awareness by Otto.

"Doctor, it's past time to rise!"

Only half-awake, eyes half-shut, Dr. Frankenstein gets up and follows Otto to the laboratory, where they find—

The Monster is on the loose!

Face hideously distorted & misshapen, the furious creature lurches forward. Dr. Frankenstein & Otto try in vain to halt its rampage but the Monster, even without arms, easily hurls them aside and into unconsciousness.

The Monster staggers out the open door, making for the stairway, but it has not yet learned to balance itself properly.

It stumbles, tumbling down the winding stairs, until at last it lies sprawled, broken & lifeless at the bottom of the staircase.

And so another experiment ends in tragedy.

gumption of frankenstein

Dr. Frankenstein, however, is not to be stopped so easily. He is a persistent experimenter.

His next creation is nearer perfection.

He & Otto have just finished molding its face to resemble that of an ordinary human being, and the Doctor turns to Otto:

"Now, Otto, hand me the subzero ice. This subzero ice will keep the newly-formed face frozen in place during the nite, and in the morning it will be perfect, provided it has been exposed to no light."

Otto carefully delivers the ice, which Dr. Frankenstein spreads out over the Monster's face. Then the Doctor turns the lights off and leaves with Otto. The laboratory remains in utter darkness.

fate vs. frankenstein

Once again it seems as tho Fate is working against the Doctor, for an unsuspecting burglar has chosen this moment—of all moments!—to enter the laboratory to rob it.

A beam from a flashlight enters the darkness of the laboratory, followed by a dark form creeping thru the shadows.

And as the beam of light strikes one side of the Monster's face, the burglar gasps and stumbles backwards, his heart stopping from the shock.

But even in the hand of the dead man, the flashlight remains lit, its stream of steady light focused on one side of the Monster's face.

The subzero ice begins to melt, drop by drop.

mirror, mirror, on the wall-- who's the ugliest one of all?

As dawn breaks, Doctor & Otto return to the laboratory to find the latest Monster standing before a shattered mirror, its hands over one side of its face. It murmurs, growling piteously.

Dr. Frankenstein is taken aback and cannot understand the reason for this mysterious conduct.

Otto gasps and points excitedly to the floor—at the corpse of the burglar, his eyes still wide with frozen terror.

The Doctor kneels to examine the corpse as Otto & the Monster look on. The Monster is so absorbed in looking at the body of the burglar that for a moment it lowers its hand from covering its face and we see—

The unbelievably blood-curdling sight of a face half-ravaged by unknown forces, no longer even resembling a face . . .

Seeing the revulsion in the Doctor's expression, the Monster leaps viciously at him, wrapping his enormous powerful hands around Frankenstein's throat. The two struggle and battle each other across the room until Otto grabs a flashlight and shines it full into the Monster's face.

The Monster screams in agony and its head dissolves into nothingness.

Absolute nothingness!

It vanishes in a puff of smoke and the headless torso falls to the floor.

Dr. Frankenstein stares at it for a moment, then snapped its fingers in delight. "Otto," he shouts, "the *body* is still perfect! I'll put *your* head on it!"

Otto is delighted. "Yes, master. I'd *like* that! A new body!"

After some preparation & a simple operation, Otto's severed head lies on a table beside the Monster's body. There is a stupid smile on Otto's face.

Dr. Frankenstein bends over the head and says

Rex the Robot grows & grows thru camera magic of Mr. & (now) *Mrs.* Richard Corben.

A face that only a Monster-Maker (Richard Corben) could love.

to it, "Can you hear me? If you can, wink your eye."

Otto winks his eye.

Dr. Frankenstein nods & smiles. "Good! I'll leave you now, Otto, and return in the morning to complete the experiment."

enough to wake the dead

The following morning, as Dr. Frankenstein steps into the laboratory, he hears the door slam behind him. He swings around and find himself standing face to face—well, *almost* face-to-face—with the *original* Frankenstein Monster!

Who somehow resembles Boris Karloff . . .

The Monster speaks: "I—hear—you—make—another—man—like—me! No—good!" He stalks ominously toward Dr. Frankenstein, who searches desperately for something with which to defend himself.

At last, just before the Monster can attack, he seizes a magazine and thrusts it at the Monster.

The Monster shrieks and recoils in stark terror, his hands flying up before his face in an attempt to shut out the horrible sight.

It was a sight too horrible for inhuman eyes to bear!

It was a copy of *FAMOUS MONSTERS!*

horrors--it's people!

New scene.

The monster tosses & turns in bed, groaning and striking out against invisible forces which assail him.

But soon a beautiful girl wakes him and, patting his brow, calms him. She helps him to sit up.

"There, there, dear—you've just had a bad dream."

The Frankenstein Monster is greatly relieved but confesses: "You warned me I shouldn't read so many *People Stories* . . . "

"Well, it's all over now," croons the girl. "You've just had a nightmare."

HAVEN'T WE ALL??!!

As Frankie & Jeannie walk away into the moonset, the camera focuses on the seat of the Monster's trousers. It is THE *END* OF FRANKENSTEIN.

END

LOST MONSTER MOVIE FOUND!

Ever heard of PEER GYNT starring Charlton Heston?

Chances are, this is the first time it's come to your attention.

We just discovered it.

It's about to be made available—all 85 minutes of it—in 16mm. for schools all over the country.

In it you'll see—

Gnomes

Elves

Trolls

Goblins

And—the great Boyg.

supernatural story

A young Norwegian lad, Peer Gynt (Charlton Heston, age 17), is walking thru a forest with his mother. She breaks the bad news to her boy, who has been away, that a village dullard, Mads Moen, is about to marry the girl he thought he was engaged to.

Putting on a devil-may-care air, Peer sets his mother atop a log in the middle of a stream and continues alone to the village, where the wedding is in progress. He kidnaps the bride and carries her into the mountains, where he later abandons her.

Later, deep in the forest, Peer is discovered by The Woman in Green, the lovely daughter of the Troll-king. She takes him to her father who holds him captive.

Peer is now plunged into a nightmare fantasy of trolls & goblins.

He is tied to a stake!

As flames begin to lick at his feet, elves & gnomes & trolls & goblins & all manner of Norwegian "forest folk" wildly dance about him like whirling fleurs in a mad morn [illegible] round.

It all takes place in the Hall of the Mountain King, made famous by music by Edvard Grieg which is played at this point in the picture.

Suddenly a supernatural incarnation appears.

THE GREAT BOYG.

This huge floating disembodied head comes face to face with Peer and addresses him in ominous tones.

Close-up of Roy Eggert Jr. as The Dovre-King. Careful—that's close enough!—else you'll be seeing double!

But the brave young lad does not cower before the awful apparition and with a burst of strength manages to escape from the trolls, rushing off into the mountains where later, at his leisure, he builds himself a hut.

One day he is confronted again by The Woman in Green, the daughter of the Troll-king, but now she is no longer attractive, instead she has changed into an old crone. With her is an Ugly Urchin, Alan Heston, younger brother of Charlton, whom she claims is Peer's child.

Peer runs away, back to his mother's house, only to find that his mother is on her deathbed. After she dies, Peer leaves Norway to seek his fortune.

Over the course of years to come, Peer becomes rich & powerful, so rich & powerful that he even boasts that he plans to become Emperor of the World!

But villains drug & rob him and leave him stranded off the coast of Morocco and his dreams of conquest come to an end.

Many years later, an aged man, Peer returns to Norway.

His ship is smashed against the fjords and he narrowly escapes drowning.

Returning to the village of his youth, he finds it in ruins. A burial is in process on a hill nearby. He gazes into the uncovered casket and *discovers his own image lying within.*

Resigned to a horrible fate, Peer wanders thru the mountains and comes upon a Thin Person (looking a lot like a future Dr. Lao), who says:

"I am looking for one Peer Gynt."

With a wry smile Peer sends the Thin Person on a false trail.

last days of Gynt

Peer encounters the Button Mould, or a flesh-formed spirit of another world which threatens to melt down his soul with other base metals.

"Don't!" Peer protests. "I have not been the personification of evil

Peer Gynt (played by Charlton Heston, at the age of 17) shrinks in horror from The Woman in Green who has changed from an enchanting young girl into a revolting old hag.

I may have done wrong, wicked deeds, but my sins were merely mean-spirited with no real significance."

Solveig, a girl to whom he was attraced in his youth, comes to his rescue and pleads his case . . . thus saving him from the casting-ladle of the Button Moulder.

A broken man in advanced years, Peer Gynt is permitted to return to Solveig, his one & true love, with whom he settles down, to go wandering no more in the world of supernatural beings.

* * *

PEER GYNT was produced, directed & photographed by David Bradley at the age of 21. He also played several minor roles in it. 25 years later he has resurrected it, adding original material not used in the first hasty cutting when he was racing with his Draft Board to complete the picture.

Francis X. Bushman, a star of silent films seen in the sound monster film THE PHANTOM PLANET, plays the great Boyg, known as "the voice in the darkness".

Prints of the picture are available to literature, art, music & film classes in schools everywhere in America.

END

MONSTERS ARE GOOD FOR MY CHILDREN YOURS TOO!!!

A modern mother conveys an important message to all mothers --and dads!

Editor's Note: Occasionally, it is true, it has been suggested by a parent or adult that we are doing a Bad Thing in bringing Halloween to the teen & pre-teen population of the country 12 times a year with this and our companion filmonster magazine, MONSTER WORLD.

One local young fellow recenity distressed me very much by calling me up and asking me how he could get his mother to accept his interest in mosters, telling me almost with tears in his voice that my magazines were his favorites but his mother didn't think they were good for him and they were forbidden in his house. "I would be glad to talk to your mother on the phone," I told the young man in trouble. "Maybe I could help change her mind." But she never called and I never got to tell her what I learned about 8 to 16 year old monster fans and their enthusiastic parents in big cities like Denver, Detroit, St. Louis, Chicago, New York, Philadelphia & Washington, D.C.; and in smaller cities like Niles, Montclair, Greeley, Harrisburg . . . and San Bernardino, where a parental Mayor presented me (a monster!) the Key to the City with a official ceremoney photographed by the local newspaper reporter! For in the Summer & Fall of 1963, I took an automobile tour across the United States and back, 5 weeks of traveling, meeting hundreds of readers of the Warren monster publications and their pleased parents.

However, with a vested interest in the subject matter, anything encouraging I might say might be considered prejudiced.

That is why I secured an independent candid opinion.

Young folks with problems, here is an article by a young mother which you can show to *your* mother or dad if they're doubters. It is my sincere hope that it will help change the minds of whatever small percent of parents still oppose movie monsters as entertainment for their children.

—FJA.

"Mom & Dad, I want YOU to read this article!" commands Bela Lugosi.

The story of Peer Gynt, a classic, abounds in fairy tale monsters. Filmed in 1941, top left is close-up of The Great Boyg; top right, The Woman in Green, an aged crone, with her ugly offspring.

I am the mother of 4 children.

My name is Mrs. Terri Pinckard.

We have 3 girls and a boy, ranging in ages from 9 down to 6.

The bookshelves in our home are filled with classical and contemporary literature and among the books are almost every copy of *FAMOUS MONSTERS OF FILMLAND* and *MONSTER WORLD* ever written, goriest covers among those most cherished, read and reread by "The Four"

Do we permit them to read these?

Not only do we *permit* it, we *foster* it, we are *thankful* for their interest.

Hollywood did not invent Monsters. The literature of Man has been full of them. The Loch Ness Monster, The Abominable Snowman, from Hansel and Gretel to the Gnomes in Peer Gynt. Our sacred literature is a strong source, both the Old and New Testaments. The 12th chapter of St. John speaks of the " . . . great red dragon, having seven heads and ten horns . . . . . " Hell and Brimstone await those who sin in horrifying descriptions in the New Testament's verse. And the Bible is read in many homes on an evening in front of the fire.

Recently a group of friends gathered in our home for an evening of discussion. Among them was the Editor of *FM*, a psychiatrist, a sociologist and a teacher. The discussion of children, nightmares and horror stories came up. After hearing the discussion, Mr. Ackerman stated he wished it could be reproduced in his magazine to allay the fears some of his readers' parents have expressed and that have been expressed in articles from time to time, wondering what effect, if any, monster stories have on children. I spent several weeks questioning psychologists and mothers and found some very interesting points. Let's take a closer look at the horror story problem.

. . . The screen shows a close-up of a monster's face. It is hideous to behold in green and blue make-up, its antennas waving in the breeze, only

Recognize the star below, on the left? It's *Charlton Heston*—age 17!—in the film version of PEER GYNT (with the music of the famous "Peer Gynt Suite"). The little boy is Charlton's brother! Lower right, a scene from "The Hall of the Mountain Kings", showing trolls, goblins, elves & pixies. This David Bradley Production is now available for *showing in schools!*

"A 'Monster' known to be constructed in a Hollywood Motion Picture Studio of leather, metal and rubber, is less threatening for children than formless fears."—Dr. Donald P. Wilson, Dirctor of Research & Counseling at the American Institute of Family Relations. (The interplanetary creature from Universal's THIS ISLAND EARTH.)

"The shadow of Frankenstein haunts the nights of Frank Capra" says the caption on this picture which appeared some years ago in a French magazine. Referring to what, we do not know; but Frank Capra is the world-renowned director of LOST HORIZON and the winner of an Academy Award. In this article, mother Pinckard points out: "How much better to have a child dream of a Frankenstein than of a Buchenwald"—one of Hitler's horrible Concentration Camps of World War 2.

the actual ugliness of it disclosing its fictitious background. The children's eyes are wide, and they scream as the Monster leaps out at the heroine. But in battle after battle, the hero's wonderful human mind conceives of a plan to rid the Earth of the demon. The sun sinks slowly in the west as the Monster sinks slowly in the mire, having been tricked into following the hero's car which turns quickly off at the entrance to the swamp. The children let out their long-held breath, and turn to grin a little at us, saying "Boy, was that close!" On the way home, the children, my husband and myself discuss how well or poorly the make-up job of the monster was done, and how the wooden boots make the "Monster" seem so much taller than a "human".

Will there be nightmares? Probably yes! Isn't this dangerous to give the children monsters for their nightmares to feed on? No! You see, *just* because these nightmares *were* deliberately given to the children for their imagination to feed on, it acheived proportion. They had been prepared at first by fairy tales in their very young age, then by the magazines with all their lore and photographic history to show them how "Monsterism" is achieved through make-up, little miniature models, etc. Through *FM* they were brought contests they might themselves have by making themselves up. Last, because we all accepted the story of these monsters and laughed together at how "scared" we were.

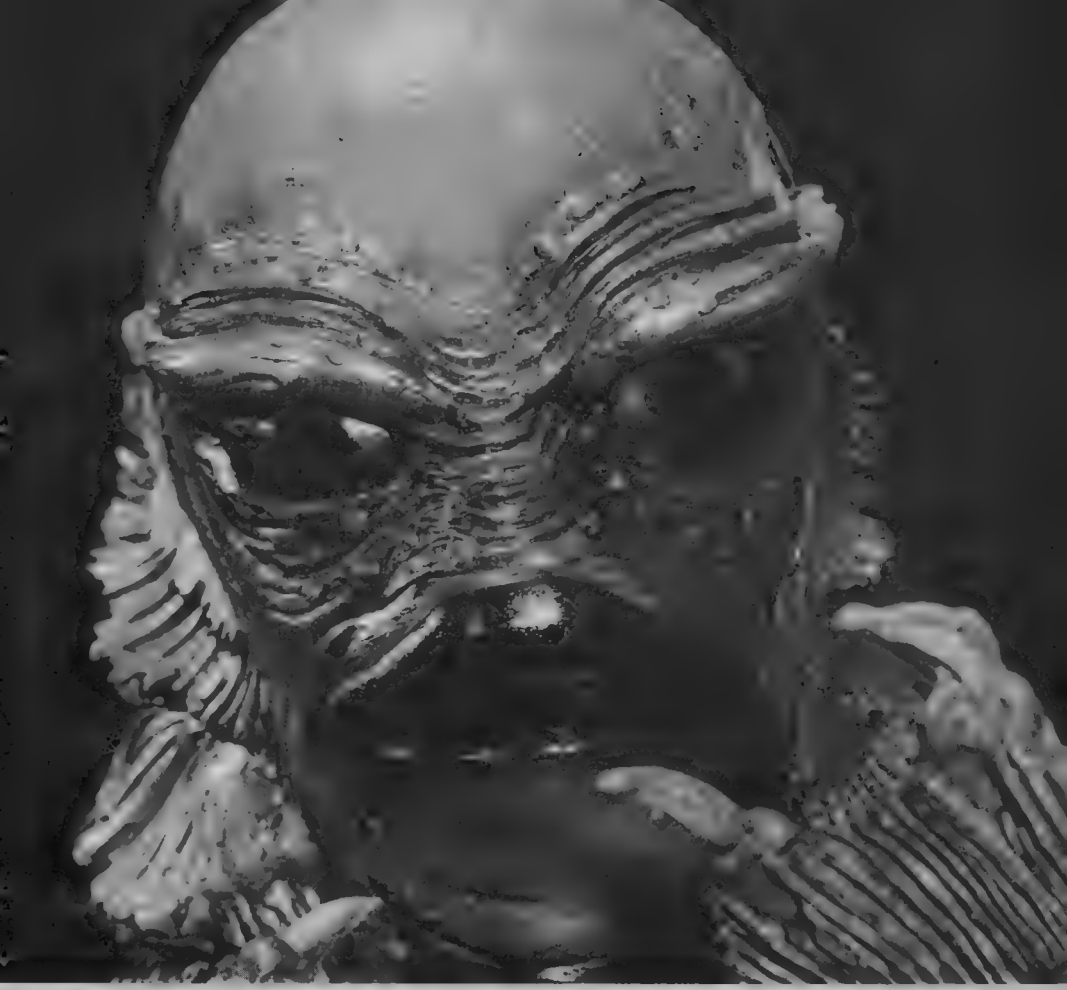
According to *Gesell's Institute of Child Behavior* pocketbook, at " . . . certain ages children have nightmares." Fire, wolves, ghosts, skeletons . . . a 7-year-old is frightened by a thunderstorm or hearing about an earthquake. As a child learns of the outside world, he also learns of REAL-LIFE things to be afraid of. The violence in the South, the murder of our President, these are all things our children cannot be protected from, *must* not be protected from. They must learn to live with them. If they cannot, they cannot live in the real world.

Little failures at school fill the child with doubts, a poor report card fills him, even unnecessarily, with fear; the unknown "stranger" he cannot speak to fills him with an *unknown* fear. Yet, for their mental health, they cannot dwell, neither consciously nor subconsciously, on their everyday life with such fears and emotions. They cannot spend their nights dreaming of their inability to cope with the problems of the day.

Where, then, do these fears take direction? Where can they jell?

Well, we give them a God to put their faith in—can we not give them a Monster to put their fears in? A Monster, one they can accept as made of rubber and make-up . . . they can have nightmares about this, but one part of their mind always retains the knowledge it is all make-believe. A part of them remains reassured or easy to reassure.

The other day our 8-year-old asked what was so very much more terrible about what the Nazis did than any other war. Hating to, we gently, carefully told her just a bit of the knowledge she she had requested. Her eyes grew big with horror, and the tears stung our eyes as she stammered out, "But—but, they did that to *human beings!*" She can never push that horror away with "It



Young folks know monsters are make-believe because they can put on a "boss' mask like this and become the feariest skeeriest "geariest" monster in the Halloween Parade!

was only a story or a movie." She can never forget that that was a part of the REAL world. But she must put it in its place, the *past*. Her fears must be transferred to something a child's brain can cope with.

And so, that night, we watched *Twilight Zone*. For how much better to have her dream of a Frankenstein than of Buchenwald. Yet, in reality, which was the Monster?

Dr. Donald P. Wilson, author of the bestseller "My Six Convicts" and Director of Research & Counseling at the American Institute of Family Relations, sums it up beautifully. He agreed that a tangible source of fear is likely to do less harm to children than intangible ones. In an interview concerning this article, Dr. Wilson said:

"Begging for the present the question of whether the modern 'monsters' are the best means for absorbing the *inherent* fears of children, it certainly seems safe to assume that a 'Monster' known to be constructed in a Hollywood Motion Picture Studio of leather, metal and rubber, is less threatening for children than formless fears. Anxiety is the only really crippling kind of fear and the roots of anxiety are always formless, faceless and without objectified existence.

"It is difficult to see how a 'monster' which is always destroyed before the eyes of the onlooker could cause anxiety of that nature."

He's right, you know! If only all our childrens' Monsters, throughout life, could be destroyed as easily! **END**

A NEW COLLECTION OF SHOCK MOVIES!

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STARRING STEVE McQUEEN!

Teenagers see what looks like a shooting star blaze to earth. At tis landing spot they find an old man writhing in pain, his hand covered with a strange substance. They rush him to a doctor, who watched the substance spreading before his eyes. The Blob continues to spread, & terrorize the town. Only $5.95.

CAPTAIN COMPANY Dept. MO-35
Box 6573, Phila. 38, Penna.

Please rush me the following for which I enclose $5.95 plus 25c postage & handling for each film checked below.

- ☐ SON OF FRANKENSTEIN
- ☐ THE DEADLY MANTIS
- ☐ CURSE OF THE DEMON
- ☐ THE WEREWOLF
- ☐ THE GIANT CLAW
- ☐ DINOSAURUS!
- ☐ THE BLOB

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MYSTERY PHOTO DEPARTMENT

ANY IDEA?

What kind of half-hidden creature is it?

Man?

Martian?

Bert Gordon knows . . . but he isn't talking.

In Germany they called his picture DIE RACHE DER SCHWARZEN SPINNE. If you know German, no fair talking!

The title of the German picture, translated into English and then garbled by Clark Garble, son of Greta Garble, our Nordisk foto editor, would be:

PS—EVE, THE BACK RIDER OF THE GLEN!

All you have to do is unscramble it . . . then throw away all the words but 2 and you'll have the name of the film as it was known in the USA when it frightened audiences in 1958.

Last Issue's Mystery Guest?

Among the strong guesses were Dr. Johnson, Bruce Swanson & Forrest J. Ackerman. Of course the fact that the printer fouled up and put the clue back as FUN SON UNASHED FLOWER HAS instead of FUN SON UNASHED FLOWER HAS contributed to the confusion but [illegible] the [illegible] from Buster Crabbe's [illegible] FLASH GORDON.

Send your guesses to Dr. J. Taylor, C/o FM 1420 S. Washington Lane, Philadelphia, Penna. 19138

NIGHT OF THE BLOOD BEAST!

THE THING THAT HUNTED --HEADS!!!

into the unknown

Melbourne at Cape Canaveral. On the launching pad stands the silver-white *X-100*, bathed in the blinding glow of a dozen floodlights as its fuel tanks are filled with hydrogen & liquid oxygen.

This the first missile which will penetrate the veil of the Van Allen radiation belt and bear a manned space capsule into the upper atmosphere.

In 1958 when the picture was made, John Kennedy had not yet become President, been assassinated and the Cape renamed Cape Kennedy in his memory.

Bullets? Bah! The Blood Beast absorbs them like candy!

has been constructed outside the knowledge of the general public. It will be launched in the same secrecy. The top-priority security cover will endure until the final result is discovered.

Within the capsule atop the *X-100* sits Maj. John Corcoran (*Michael Emmet*), an astronaut whose fate lies wholly in the hands of Science. Destined for overwhelming greatness if he returns alive, if instead the experiment fails he will die an unknown death. The scientists will deny the existence of any such experiment.

But John Corcoran is accustomed to such risks and accepts them without complaint.

Several hours after the fueling of the *X-100* the area is cleared and the spectators retreat to the blockhouse. Flames & smoke whirl about the base of the missile, thundering about in the chaos of an artificial inferno, and slowly—at first very slowly—the missile rises from the pad. Then with ever-increasing speed the *X-100* surges up into the heavens, suddenly disappearing in the blackness of the midnite sky.

All is well—for the moment.

disaster in space

At an altitude of 900 miles above the earth, John switches the tape recorder on and begins his report to Canaveral via radio.

"*X-100* to Goldenrod," he begins, "come in, Goldenrod. Conditions so far normal. Everything A-OK. Wait! Wait!—I'm losing altitude! The ship's gotten heavier!"

The space capsule trembles with great force and an explosion carves a hole in the capsule's hull. As smoke fills the cabin and the torrent of outrushing air throws the capsule into pandemonium, John loses consciousness. Radio contact with Canaveral is broken. The space capsule whirls about and plummets with blinding swiftness toward the earth.

The capsule crashes.

Within moments the tracking station has located the point of collision and a research team is on its way. The first half arrives in a jeep which skids to a hasty halt only yards from the wreckage. Dave Randell (*Ed Nelson*), a communications expert, and Donna Bixby (*Georgianna Carter*), a still photographer, emerge and rush their firefighting equipment to the wreckage. The newborn flames are extinguished before they have a chance to spread.

Dave & Donna quickly spray the interior of the capsule and then cautiously examine the wreckage. A cavity about 3' in diameter has been eaten thru the hull and a strange putrescent slime now clings to the cavity's jagged edge. Dave uncovers the body of John Corcoran and feels the astronaut's wrist for a pulse. Is he alive or dead?

There is no pulse.

the living corpse

Dave hurries back to the jeep to contact the second half of the team. He fumbles with the radio but is unable to make it work. Only since their arrival has it ceased to function. But soon he sees the approach of the truck carrying the others and

Female hostage of the Creature from Galaxy 27!

for the moment ignores the radio.

The truck pulls up beside the jeep and its occupants climb out. While Donna takes photographs of the wreckage, Dave tells Dr. Steve Wyman (*John Baer*) that there must have been some mechanical malfunction that he, as technician, designed unkowingly. Then, as gently as possible, Dave informs the astronaut's fiancee Dr. Julie Benson (*Angela Greene*) of John's death. She bears this knowledge not without the usual quota of feminine weeping.

Dave, meanwhile, is greatly disturbed by the fact that he could have overlooked something in the ship's construction, that thru his oversight he could have been responsible for John's death. But Donna comforts him with the reassurance that in every test flight there is a calculated risk—an inevitable margin of error.

Donna suddenly notices that the hole in the hull seems to have increased in size and takes another photograph of the cavity, just in case. Steve climbs into the capsule to examine John's body. He makes a fantastic discovery. "Julie! Come look at this!" he calls.

Altho John has been dead for an estimated 3 hours, his corpse shows no signs of rigor mortis, skin discoloration or pupil dilation—the usual trademarks of death. *To all appearances he would seem to be alive!*

mystery of life-in-death

The research team is astounded & perturbed. John's inert body is carried onto the truck. Dave, studying the slimy mass on the ship's hull, take a sample and puts it in his pocket absent-mindedly. They return to the tracking station.

The corpse is taken into the main building, where Dr. Alex Wyman (*Tyler McVey*), Steve & Julie are disturbed and yet fascinated by it. With all the medical instruments at their command, they probe the body in search of an answer to this mystery of life-in-death.

"By all medical standards," murmurs Dr. Wyman, "this man is dead—yet his tissues refuse to dissipate!"

John's corpse has a blood pressure of 120/80—the count for a living human being! The heart has ceased to function but the blood seems to be still coursing thru his veins. By accident they notice a tiny triangular puncture in John's arm—as if something had been forced in thru the skin. The mystery continues to baffle them with ever-increasing clues they cannot understand and they seek vainly for an answer.

The only possible answer might be that John is in a catatonic state, when the heart *almost* stops beating. But his heart has *fully* stopped beating!

But this phenomenon puzzling Dr. Wyman & Julie is not the only thing that disturbs the group. After futile attempts to communicate with Cape Canaveral, Dave throws up his hands in surrender. Transmission or reception is impossible. All the electronic equipment seems to have failed.

The transmitters and the equipment couldn't have ceased to function at the same time! Then Dave recalls that the jeep radio also was dead and he rushes outside to check the fuses.

No girl was safe as long as this HEAD HUNTING THING roamed the land!

Hero wrestles with the terror from space.

The fiery end of the *X-100*.

Outside he sights something in the darkness and sees the ladder nearby trembling ever so slightly. There is something moving in the brush. Dave draws his revolver and switches on a flashlight—

Something "big as a bear" lunges forward and Dave fires at it. Before he can even see it clearly it overpowers him and hurls him aside. Suddenly inside the station the lights flicker and go out and the huge hulking *something* bursts into the laboratory.

Dave joins the others and excitedly relates his encounter. They are all absorbed in the darkness now. Dave & Julie go out to the power plant to check on the fuses but find nothing abnormal. The lights *should* be working; but then, John *should* be dead, too.

Lighting candles, the group returns to the laboratory only to find it in a shambles. The windows are broken, the tables overturned and—there is another triangular puncture on John's arm. Dave finds a peculiar substance on the broken glass—no blood, no fur, but something like leather.

Before long everything returns to normal—which is, in this case, *ab*normal. The corpse's blood pressure has increased. When Julie examines the blood sample she is taken aback. "After 7 hours, his blood is still alive! I've seen amoebic domination of the blood before but this is completely out of proportion!"

There are alien microscopic creatures in John's blood.

a corpse for a corpse

Someone must go to Desert City—the nearest town, several miles away—and from there contact the authorities. The scientists at Cape Canaveral must be warned of these unusual circumstances.

But again their efforts to contact or communicate with anyone are thwarted. The batteries are dead in both the jeep & truck. Their watches have stopped. The lights are out. To this series of events, Dave concludes there can be only one answer.

They are surrounded by a magnetic force field.

Almost as soon as this mystery is solved, Donna brings forth another. She shows them the 2 photographs of the hull, taken about 10 minutes apart. The second shows that the hole in the space capsule's hull increased in size and that the mass surrounding it *de*creased since the first shot! This only serves to confuse them no end; but the first thought in their minds is to regain contact with the outside world. They must either remain at the tracking station and wait for help to arrive or hike over miles of barren desert to the nearest town.

There is almost no alternative. They remain at the station.

Dr. Wyman works late at nite and falls asleep at the desk. Outside the window a bulky shadow stands watch and slowly comes closer . . .

The creaking of floorboards awakens Dave. He gets up and wanders into the laboratory, Donna & Julie behind him. As he holds a lantern up, the light illumines the decapitated body of Steve —*his head missing*.

And John's corpse is nowhere in sight.

In the adjoining room, separated from the laboratory by a plate-glass window, a pallid arm raises up. Donna turns to see John standing shakily

The Beast on the rampage!

against the glass and lets out a vigorous scream. *John is alive!*

Dave helps him over to the table and Julie cries with happiness. John cannot remember anything after crashing in the space capsule and when Dave informs him he was dead he seems greatly disturbed. Suddenly a glazed expression comes over his face—as if he were possessed—and he mutters in a scientific jargon he knows nothing about:

"It was a hypometabolismic state—a type of suspended animation brought on by the contraction of the mesyntary blood vessels."

John is as surprised as the others to hear himself speak these words. He becomes weak and complains of an aching in his head & neck, where another triangular puncture is found. Somehow, John says, his mind seems to be absorping a portion of Dr. Wyman's learning!

In implication rather than word, Dave accuses John of killing the doctor. After all, who else was there? Then, once again, John's mind seems to be taken over by another being, and he shouts, "It didn't come here to destroy!"

John is becoming weaker and begins to ache all over. Finally Dave & Julie urge him to stand behind the fluoroscope and to their utter amazement 8 tiny forms appear on the X-ray screen.

Within John's body 8 embryonic aliens are living—*growing!*

To further add to their amazement, John seems concerned for the safety of these parasitic creatures. "You're not going to harm them, are you?" he asks. "If you destroy them, you kill me!"

Dave, however, cannot see the point. Why should he spare the lives in a man who is still evidently dead—the lives of 8 aliens hitherto unknown to the world?

"*That's* why!"

Suddenly the door bursts open and the Blood Beast rushes in. For a split second the creature stands before them, its leathery skin looking like the bark of a tree, its face a shapeless mass of knotted tissue in which 2 black eyes swim, slime & dirt dropping from its claws.

Dave opens fire on the monstrosity but the bullets have no effect on the alien creature and when the ammunition is gone he resorts to other methods: he hurls the lantern at it. Flames well up on the creature's flesh and it runs shrieking out into the nite.

Dave decides to hunt the creature down and destroy it with fire but John—seemingly controlled by the Blood Beast—fanatically demands, "Why must we always be so quick to destroy? The alien is different from us, of course, but that is no reason to want to kill it! It means us no harm!"

"Means us no harm?" Dave insists, "then why did it kill Dr. Wyman?"

The argument ends with John collapsing from exhaustion. Julie gets a hypodermic syringe ready, injecting him with a tranquilizer, sadly telling the others that John is not the same man he used to be—before he died. **END**

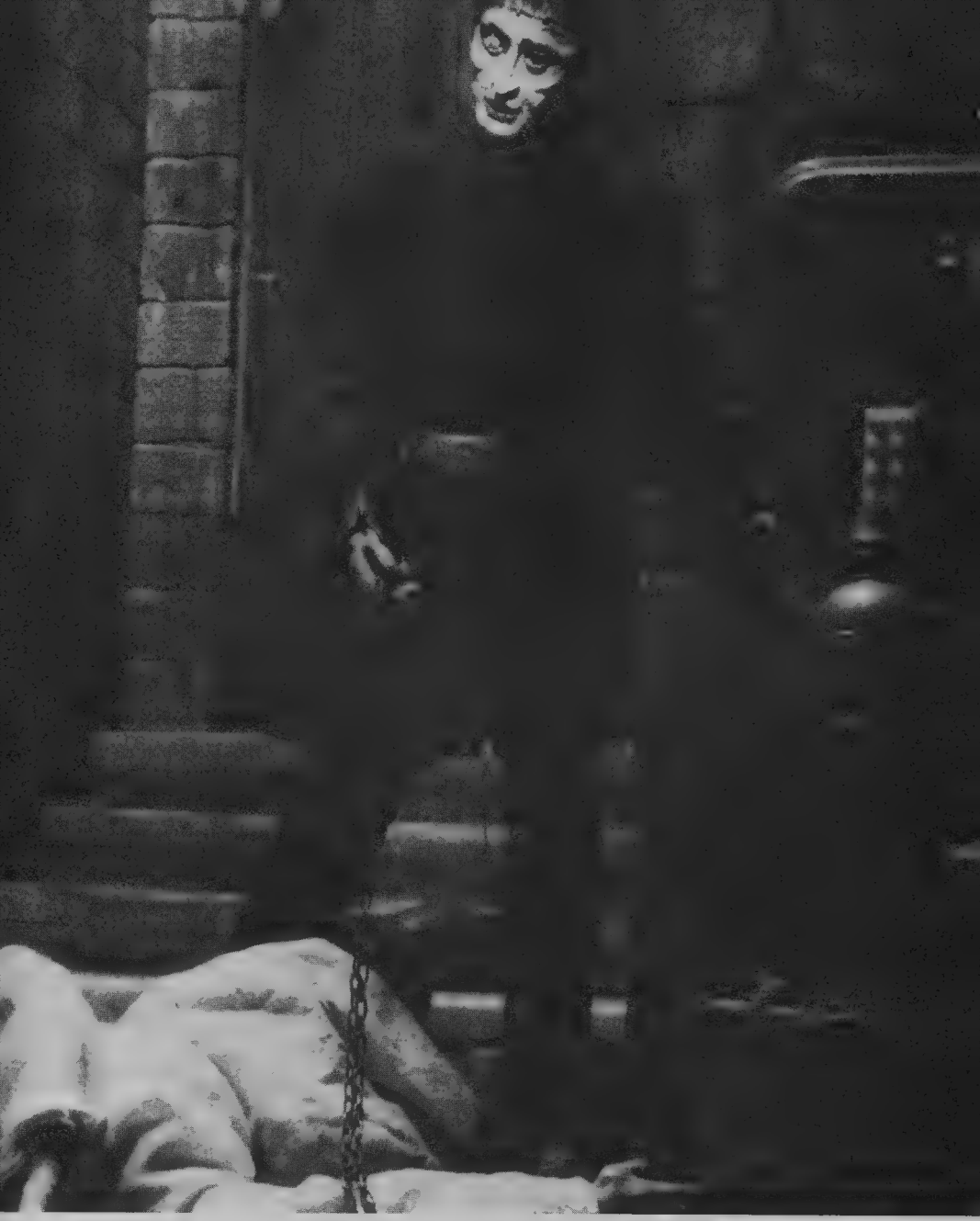
FANTASTIC FRANKENSTEINS FROM FRANCE

we think you will gasp--
as we did--when you discover
their incredible secret!

Boris Karlov goes searching for his mate in BRIDE OF FRANKENSTEIN.

"Work!" commands the monster to Clive Colin. "Make—woman—like—me!"

Christofeer Lee carries on like a monster as he carries off the fair lady—who, we fear, as usual has fainted.



The Monster breaks his bonds and turns on his creator in THE CURSE OF FRANKENSTEIN.

Peewee Kingston looking almost as much like a mummy as the Monster in EVIL OF FRANKENSTEIN. And now . . . turn the page to see *THE 3 FRANKENSTEINS* TOGETHER *IN A SCENE YOU WILL FIND IT DIFFICULT TO BELIEVE!*

Did you dream the puppets were SO SMALL? We were literally astounded when we received this set of fascinating fotos from France. The figures are the exciting work of a Frenchman named Raphael Georges Maronge. His Karloffrankenstein is only 17" tall. Raphael, we think the lifelike qualities of your Miniature Monsters is absolutely amazing. If you ever tackle King Kong, Ultima the Metropolis Robot, Chaney as Erik—the Phantom of the Opera, the War of the Worlds Martian or some of the other well-known horror figures, we do hope you'll share the results with our readers! *Encore!*

HIDDEN HORRORS

another exclusive horror uncovery!

PSYCHO SHOCKER!

Were you too young to see PSYCHO the firstime around?

Did you throw your hands over your eyes when the shock-surprise was shown on the screen?

If the terror was too great for you to bear in the darkened theater, watching the moving picture, perhaps you'll be able to steel yourself to steal a glance at the picture here.

Looking a good deal like a mummified version of a female version of Mr. Sardonicus, or "The Woman Who Laughs" (daughter of THE MAN WHO LAUGHS), this is in fact the gruesome sight of the Psycho's mother after she had died and dried up.

It was a very expensive picture to get because when our ace fan-cameraman Larry Brooks shot it for us, his hands trembled so badly that he dropped the camera and cracked the lens.

And that's no wisecrack!

The camera has been repaired, in the meantime, but the cameraman may never be the same.

For that matter, neither may you if you looked!

GODZILLA!

KING OF THE CREATURES!

Chapt. 1
Beyond Belief

A man (*Raymond Burr*) lies badly injured beneath the ruins of a crumbled skyscraper in Tokyo. He struggles, trying desperately to crawl out, but in vain. He collapses, once more, his face in ashes.

Tokyo itself lies in ashes, the ruins of its former self. What had been its mighty buildings, stretching skyward, are now but stone & steel rubble. Who had been happy, frolicking people, reduced in the nite spots of the city, are now wailing wretches, maimed . . . or dead.

This is Tokyo, once a city of 6 million people. What happened here was caused by a force which was entirely beyond the scope of man's imagination. A smouldering memorial to the unknown—an Unknown which, at this very same moment, still prevails and could at any moment lash out with its terrible destruction anywhere else in the world. There were once many people who could have told of what they saw, but now . . . there are only a few.

My name is Steve Martin. I'm a foreign correspondent for United World News. I was headed for an assignment in Cairo when I stopped off in Tokyo for a social call but it turned out to be a visit to a living hell of another world.

Outside the hospital—only one of thousands set up temporarily in the ruins of Tokyo—ambulances bearing the horribly injured inhabitants of the crippled city drive up. The physicians & nurses examine all the incoming patients with geiger counters, making certain that the others are not contaminated by radioactivity.

Emergency hospitals were overflowing with the maimed & the dead. For the living, the horror of last night was over. The only thought left was the paralyzing fear that it could happen today. Everyone who had survived without serious injury was helping to repair the human race.

Chapt. 2
Lucky to be Alive

Presently, Steve himself (Burr) is brought into the hospital on a stretcher and laid by the floor among the other living & dead. As he lifts his throbbing head he sees a grieving mother nearby, weeping over her dead child, and he surveys the rest of the hospital. Among the other twisted bodies & screaming victims of the holocaust, he sees a familiar face.

One of the survivors was Imiko Yamani (Momoko Kochi), *the daughter of Japan's famous paleontologist. For some of the victims there was hope . . . for others there would be no tomorrow.*

I don't know how many hours before I awoke in the hospital that they found me but I knew it was daylight. I was surprised to be alive. The odor of scorched flesh permeated the air and when I recalled the helpless human race it snapped me back to stark reality.

Steve sees Imiko come near, and calls to her. Imiko turns and recognizes him. She goes to him, inquiring immediately if he is badly hurt. Steve mutters the belief of every living survivor of the disaster:

Revived from out of the prehistoric past, the monster originally known as "Gojilla".

"After last nite, I'm lucky to be alive."

"I guess we're all living on borrowed time," she replies. "Oh, Steve—what brought this on us?"

"I don't know, Imiko. I don't know. Your father—is he alright?"

"Yes. He's meeting with the security officials right now."

Steve groans, trying to raise himself up, but Imiko stops him and scurries off to get a doctor for him.

It was still hard for me to believe that I could be lying here in a hospital, alive, when I think of the thousands of others dying in the ruins around me. When I think back, only a few days ago I was en route to Cairo, taking a few days' layover in Tokyo. I was looking forward to a visit with an old college friend, Dr. Serizawa, a theoretical scientist who was gaining great recognition in the Far East for unusual experiments. While I was unaware of it at the time, 10,000 feet below an incident was about to take place that would shake the foundations of the civilized world . . .

Chapt. 3
The Sea Goes Mad

On a Japanese tanker far below Steve's plane, the sailors are playing their guitars and singing, for all is going well. But their joy is premature & short-lived. They hear an odd sound outside, and they, going out on deck, are confronted by a blinding flash of light. The ship—the very sea, it seems—bursts into flames and the sea is churned by pandemonium. The radio operator, meanwhile, is frantically sending out an SOS for help, while the ocean is thrown into white chaos under the ship. Finally the ocean waves crash in upon him and the message is cut off. As the sailors scream in the throes of death, their SOS—the last message of the fatal ship—is broadcast all over the world.

After Steve's plane lands in Tokyo Airport, he goes to the ticket office and there is stopped by a short Japanese gentleman who asks if he is Mr. Steve Martin. When Steve replies, the man introduces himself:

"I'm Shigoioto, assistant to Dr. Serizawa."

Shigoioto explains that Serizawa was unable to be there to welcome him. "Dr. Serizawa had to go inland to work on some fuel experiments. He wanted to delay them until after your visit but it was much too important. He hopes that you understand."

Soon a burly policeman comes to Shigoioto, conversing with him in Japanese, and then he turns to Steve.

"I'm sorry, Mr. Martin," the policeman says, "but I must ask you to come to the security office for questioning."

Steve smiles. "Is that a polite way of telling me I'm under arrest?"

"No, no—nothing like that. It's just routine questioning. But it's imperative that you come."

Shigoioto volunteers to take care of Steve's baggage and the policeman escorts Steve to the office of security offical Iwanaga (*Akihiko Hirata*). Iwanaga greets him, beginning immediately with the questioning.

"During your flight last night, did anything unusual occur?" Iwanaga asks.

Steve explains that he was either reading, writing or sleeping all during the flight and saw nothing. When Iwanaga hears this, he appears dejected.

"I understand you've questioned everyone on my flight," begins Steve. "What is it you're trying to find out? I represent *United World News*."

Chapt. 4
Ocean Aflame

"I don't know, Mr. Martin," Iwanaga sighs. "I don't know whether this should be printed or not."

"I don't follow you."

"You see, we don't know what it is we're dealing with. At 3:30 this morning, a ship from Tokyo was literally wiped from the surface of the ocean in a matter of seconds." He describes the ship's last message: "It said there was a blinding flash of light and the ocean burst into flame."

Steve suggests that it might have been a collision or a mine but Iwanaga doubts it. If that were the case, why hadn't the radio operator reported it as such? By this time Steve's curiosity has been captured by the incident and, thoroughly confused, he volunteers to help investigate the case.

Iwanaga takes Steve thru the corridor toward the chart room of the Nankai Steamship Company, whose ship was sunk. There, the policemen must forcefully restrain the mob of babbling, hysterical people from breaking in to get news of the survivors—if there are any. Steve & Iwanaga push their way thru the crowd, finally making their entrance, and Iwanaga points out the embarking rescue ship.

Sometime later, as the rescue ship searches the area for whatever survivors there may be, the sea begins to bubble ominously around it. And suddenly the sea explodes in fire, utterly destroying the ship.

The news comes in about the second sinking and reporters from all over the world rush to Tokyo, telephoning the news to their editors. Among them is Steve who is dictating a telegram to the operator:

"That's it, operator—George Lawrence, *United World News*, Chicago, Illinois, USA: 'Japanese ship disasters puzzle world. 8 ships obliterated by mysterious blinding flash of fire. No survivors found. Radio reports from sinking ships give same message. Terrible sea of fire engulfs all. Staggering death toll forces all shipping schedules to be cancelled. Will be leaving Tokyo unless word from you.' Sign it Steve Martin."

A few survivors of the accidents—if they *were* accidents—are found, but the live only long enough to tell of the disaster.

Chapt. 5
Fear & Fury

Panic began to spread all over Japan. The Nankai Shipping Co. swarmed with destroyed families, pleading for news of lost crews. What few survivors were found died in a matter of minutes from shock & strange burns. With disaster following disaster, the terror-stricken people demanded action. Security officials & scientists called an emergency meeting. Dr. Yamani (Takashi Shimura), *Japan's leading paelontologist, was among the top scientists invited to the meeting. I had met Dr. Yamani thru my friend Serizawa several years ago. If there was to be an answer to these*

Godzilla has time on its hands so it decides to kill an afternoon

mysterious ship disasters. It would come from these men.

Yamani & the others are gathered around the conference table, excitedly debating in Japanese, and Steve—in the audience with a throng of others—turns to Iwanaga, asking him to translate for him. Iwanaga listens a moment, then tells Steve that Yamani is suggesting that the officials question the natives of Oto Island, near the scene of the disasters, for the night before the inhabitants of Oto had witnessed the fiery explosion and had rescued one of the survivors. Shortly before he died, he told them of what he saw.

Oto Island, a bleak spot of land in the Pacific populated with several hundred natives who were now half paralyzed with fear. They were the only ones who have seen some of the fires at sea. They were also the only ones who saw a survivor of the sinking.

The next morning a helicopter was dispatched from Tokyo, and the security officer, Mr. Iwanaga, had arranged for me to join a group of officials who were questioning the natives of Oto Island.

Chapt. 6
Legend of a—Monster

The helicopter lands, and the officials begin at once to question the frightened natives.

While various natives of the island were being interrogated by the officials, Tomo & I went out among the natives.

Tomo—Iwanaga's assistant—& Steve ask one ancient man what he saw but the man shouts angrily at them in Japanese, leaving. Tomo explains that he said that he saw a horrible monster but Steve figures that he drank too much *sake*.

"No, Mr. Martin," Tomo seriously replies. "The island people are very superstitious."

Later that evening, the two go to a part of the island where the natives are dressed in outlandish garb, singing chants and dancing solemnly to the beat of native drums & string instruments.

It was decided that we'd spend the nite there and it gave me an opportunity to witness a rare ceremony—*one that was all but forgotten.*

As Tomo & Steve look on beneath the dark night sky, Tomo explains the ceremony's meaning:

"The island people are beset by many dangers, Steve—some real, some imaginary. This ceremony is dedicated to one such danger. There is a legend among the island people that somewhere off these shores there exists a monster—a terrible monster. Every year they used to send a young girl out on a raft as a sacrifice."

"What is their name for it?" asks Steve.

Just then, the participants of the ceremony babble a strange word loudly, repeatedly, reverently.

"Did you hear that?" Tomo says. "*Godzilla*."

"Do they believe their—" He pauses to snicker. "*Godzilla* is responsible for all these ship disasters?"

"They're certain of it."

Chapt. 7
The Creature Strikes

That nite, Steve & the others are wakened by the clamors of the ocean and the wailing of the wind, and the firelights are blown out by the roaring wind. Soon everyone is up, and Steve & Tomo run out to a nearby palm tree, clasping their arms around it for safety.

Not far away, an islander hears a weird noise and rushes out into the rain-swept air, and looking upward, an expression of terror spreads across his face. He dashes excitedly back into the rain-swept air, and looking upward, an expression of terror spreads across his face. He dashes excitedly back into the house, to his wife & children, and suddenly the hutlike structure rocks to & fro, collapsing upon him. An unseen, unknown force destroys the man, his home & his family, and their screams are drowned out by the howling winds. Steve & Tomo hold on to the tree for dear life until the storm is past.

It was more than the wind, rain & lightning—much more. No one was sure what it was, except the natives, and they were positive. They said it was Godzilla.

The next morning the officials take many of the natives back with them, and at the conference called in Tokyo each gives his own account of the previous night. Their stories are different but one idea was commonly accepted—

Each was of the opinion that the destruction was done by a living creature.

Chapt. 8
Vanishing Ships

Yamani suggests that a scientific survey on Oto Island be made in order to obtain conclusive evidence. This is agreed upon and the conference ends. Reporters flock around, snapping photographs of Dr. Yamani & the others. Before long, Steve, pushing his way thru the crowd, confronts Yamani, and he greets the aging scientist. Yamani is happy to recognize an old friend and he & Steve discuss the so-called "monster".

"Do you really believe in this monster stuff?" Steve asks, ridiculing the prospect of a sea monster.

"Who knows?" retorts Yamani, contending that science must not close its eyes to such universally accepted, altho unproven, beliefs.

Yamani, Imiko & Steve board a ship bound for Oto Island and the people of Tokyo gather in swarms at the port, yelling & cheering them, wishing them luck.

There was still a feeling of anxiety among us, for every ship that had taken this course had vanished from the face of the earth.

During the voyage, Steve notices an interesting fact: Altho Imiko is engaged to Serizawa, she is in love with an ordinary sailor named Ogata (*Sachio Sakai*).

Chapt. 9
"GODZILLA!"

On Oto Island later, Yamani & the others disembark, and they are not exactly welcomed with open arms by the natives, who seem to feel that their presence is an omen of evil tidings. The officials, led by Yamani, check the public wells, and they soon discover that the water & the surrounding area is highly radioactive.

"This well is contaminated. Please stay back!" he shouts to the natives around him. "This ground is dangerous!" Yamani sees a group of gigantic

Godzilla saw the KING KONG movie, liked the aeroplane act so much decided to duplicate it.

footprints in the mud nearby, and he examines them. "These are footsteps of a living creature. They are also radioactive. Please stay back! This ground is dangerous!" Still searching, he suddenly discovers something in the footprint. As he scrutinizes it, he yells, "Imiko! A trilobite—a 3-winged worm thought to be extinct!"

Steve asks Tomo what this means, but before he can answer, the air is shattered by a loud clanging noise. One of the natives upon a hill is striking a bell-like can (apparently a warning device) and he screams: "GODZILLA!"

Chapt. 10
Bombs for the Beast

Everyone immediately flees toward the mountains and Steve & the others, quite bewildered, follow them. But suddenly, as they near the mountain peak that is crested in a forest, the titanic saurian head of Godzilla rises high above the treetops, its gleaming eyes menacingly scanning the crowd for victims. The panic-stricken people turn at once, fleeing in the opposite direction, away from the prehistoric Godzilla. The hundreds of reporters & photographers present hurriedly snap their flashbulbs, photographing the awesome creature that now is looming over them. As everyone flees, Steve stands among them, staring as if paralyzed, and nearby Imiko flees from Godzilla. She stumbles, tumbling down with a scream, but Ogata arrives and sweeps her away. The two flee together, rushing past Steve, and soon Tomo too falls, spraining his ankle. Steve runs to his aid, supporting him as they run. Yamani in his flight joins Ogata & Imiko, and they turn to find that Godzilla has gone—temporarily. Yamani, surveying the area, is astounded.

"Look at the size of those footprints!" he gasps.

Later, a press conference is called in Tokyo, and Dr. Yamani is the main speaker. He gives a slide show of dinosaurs, among which he includes Godzilla, and he narrates:

"It can be safely said that 2 million years ago the brontosaurus & other dinosaurs roamed the earth. During the Jurassic Age, there was another species which we may call the 'intermediary animal'—a cross between the land-living & the sea-living animals. Let us call this creature Godzilla, according to the legend of Oto Island. And judging from this photograph, this creature is over 400' tall."

At this point the audience begins to babble excitedly. When the uproar is over, Yamani continues:

"Of course, the question we are asking ourselves is, how this animal happened to reappear, after all these centuries, and so near to the coast of

Japan. One answer could be that some rare phenomenon of Nature allowed this breed of the Jurassic Age to reproduce itself and for a long span of time it had no reason to reappear to the world. But now that analysis of the radioactivity in the creature's footprint shows the existence of Strontium-90—a produce of the H-Bomb—it is my belief that Godzilla was resurrected due to the repeated experiments with H-Bombs."

Suddenly several newsmen leap up in the conference room, snapping photographs of Yamani frantically. Steve telephones George Lawrence, his editor, giving him his story, but he demands more information.

"Do you realize your story is front page all over the country?" George asks. "We want to know what's being done about this monster!"

"All right, here's your headlines: SECURITY DECIDES TO USE DEPTH BOMBS ON GODZILLA."

Chapt. 11
The Secret Experiment

Steve explains that Godzilla will first be located by sonar, and then it will be bombarded by the bombs. Next, Steve makes a telephone call to Dr. Serizawa (*Akira Takirada*).

"Hello," he says, following with an oratory of incorrect Japanese.

"Steve!" Serizawa laughs. "You are a better newspaperman than a linguist."

He asks Serizawa to have lunch with him but Serizawa regretfully explains that he cannot because Imiko is coming over. He asks for a rain-check 'til the following day, and Steve agrees.

Sometime afterward, at Serizawa's home, Imiko looks admiringly at the patch-eyed scientist whom she has always respected.

"It—it's good to have you home, Dr. Serizawa," she stammers.

Serizawa replies, "It is good to be back, Imiko."

She pauses, wondering how she could possibly break the news of her coming marriage to Ogata to Serizawa. "There's something important that I must tell you."

He turns. "But first there is something far more important that I must show you. Come with me."

Serizawa leads Imiko into his laboratory, which contains several tanks of water & various instruments, and he points to one particular tank in which are swimming several small fish, telling her to watch closely. He drops a small capsule-like instrument into the water, warning her to stand back, and he goes to an instrument panel, throwing a switch. The water in the tank begins bubbling immediately and Imiko sees the result of the experiment—

She screams, rushing out into the hall. Serizawa follows her, locking the laboratory door, and he tells her not to reveal the secret he has shown her:

"Imiko, promise to keep my secret."

She cries, "I won't even tell my father."

Imiko goes home, where Ogata & a friend inquire what happened, but she replies simply, "Nothing—nothing."

Chapt. 12
Terror in Tokyo

The Japanese navy is sent out to annihilate Godzilla and their instruments track it to its lair. Finally finding it on sonar, they drop the scores of depth bombs underwater upon it and are positive that Godzilla is no more.

Ogata, Imiko & Yamani watch the event on their television. Yamani is sullen. He gets up abruptly, going into his room, where he sits, meditating. Imiko goes to him.

"Father, what is it?" she asks.

"They are so wrong," he opines. "Godzilla should not be destroyed. He should be studied. Imiko, please leave me alone."

By the end of the day it was generally assumed that the demolitions team had ended Godzilla's short reign of terror.

In Tokyo Harbor there is a pleasure craft anchored, and everyone aboard is joyously celebrating Godzilla's supposed destruction. As they wine & dine & dance, one couple looks over the rail at the Bay, and unexpectedly—

Godzilla arises, emerging from the water, unharmed!

The mighty monster swiftly obliterates the craft as the terrified passengers dive swiftly into the water, panicking. But the water boils & bubbles from the radiation of Godzilla's fury and they too are slain. Then it returns to its lair far below the surface of the water.

The fateful news is dispatched and every available weapon is sent out to stem the oncoming terror. The people are notified that Godzilla is in Tokyo Harbor.

At Yamani's house, Imiko, Ogata & Yamani himself leap up as the air-raid sirens wail, and the three rush from the house. Along the way, Imiko finally tells Ogata:

"Ogata—I couldn't tell Dr. Serizawa about us."

"I understand," he replies. Then he shouts, "Let's go up on the hill!"

The populace flees to supposed safety on the mountains overlooking Tokyo and there they fearfully wait for disaster.

Everyone remaining in the city was on a watch-&-wait basis. The wait was not a long one.

Chapt. 13
A Monster Amok

At long last, Godzilla reveals itself once more, rising up from the Bay near a military battleship, which begins immediately to fire upon the monster. Godzilla opens its fang-lined mouth, whereupon an inferno of radioactive flame is released, engulfing the ship. As it destroys the ship, Godzilla turns, crawling onto the piers of the city, and it begins a rampage, crashing thru the wharf section of Tokyo. Steve & Tomo look on helplessly as a train speeds thru the streets, the passengers inside laughing happily, and suddenly it crashes into Godzilla's massive foot. It is hurled from the tracks and crashes heavily below the huge creature. Godzilla, irritated, looks down at it, seizing the "tiny" train in its teeth, and it rises up, hurling it aside. The people within scream wildly as the train is smashed to smithereens. Meanwhile, the remaining people are bein evacuated from the seaside section of Tokyo. Godzilla marches onward, tearing apart the steel structures of the area, and finally it returns to its marine domain.

Dig that crazy radioactive breath! But don't plant anything in its path.

When they speak of the "Crush Hour" in Tokyo they aren't kidding.

"It will be back," says Yamani grimly.
The damage was severe but it was confined only to the dock section of the city.

Chapt. 14
Electrical Defense

The next day, Steve is typing his story, and Tomo comes into the room. He shows him thru the window the last line of Tokyo's defense, readied for Godzilla's return.

"Tokyo is surrounded by high-tension electrical wires," he explains. "In order to get thru to the heart of the city, Godzilla would have to go thru 300,000 volts of electricity."

That nite the entire city is abandoned by all except for those who are totally optimistic, the reporters & officials being the only others to remain, and they all wait expectantly for Godzilla. Soon Godzilla makes its entrance, lumbering from the water onto the empty harbor. Steve dictates his on-the-spot report:

"This tape recording is for George Lawrence, *United World News*, USA. George, here in Tokyo, this is my report: The prehistoric monster the Japanese call Godzilla has just walked out of Tokyo Bay. He's as tall as a 30-storey building. He's now making his way toward the city's main line of defense—300,000 volts of electricity, strung around the city as a barrier—a barrier against Godzilla."

Godzilla strides ominously toward the power lines and crashes into the wires, growling. The power is turned on and crackling white flames dance weirdly around the monster. But to everyone's surprise—and horror—the current only mildly irritates Godzilla! Cannons & high-powered artillery are fired at the gigantic creature but in vain. The invulnerable Godzilla beams its furious breath on the wire-towers, which slowly become white-hot, melting into metallic pools, and the remaining structures slowly sag to the concrete below.

"I can hardly believe what just happened! Now it seems that Tokyo has no defense!" Steve utters in disbelief.

Chapt. 15
Havoc & Horror

Godzilla continues to play havoc in the streets, setting homes & buildings afire with its fiery, radioactive breath. Fires spread everywhere thruout the city and fire trucks are rushed in in an attempt to smother the development but the ravening monster's breath is emitted in clouds of flame, surrounding the trucks & tanks. They explode with a hissing roar and Godzilla rages on thru Tokyo.

"They're moving an entire tank squad in to point-blank range. I'm saying a prayer, George—a prayer for the whole world . . . "

But almost immediately—

What the well-trained monster has for breakfast.

"George, the tanks have been wiped out by a wall of flames! Neither man nor his machines are able to stop this menace!"

Godzilla sees a police car nearby and, covering it with a sheet of fire, crashes its foot upon it. As the car is smashed to twisted metal & shattered glass, the persons within scream in short-lived agony. Rising to its full 400' height, Godzilla spews forth its lethal breath, coating the city in radioactivity, and a tower full of gas explodes as a result, collapsing upon a group of people beneath it. Those who believed that Godzilla would be destroyed by the electricity now flee for their lives thru the half-deserted streets, scattering in naked fear from the prehistoric menace.

Chapt. 16
"Nothing Can Save the City Now!"

As Godzilla rages thru the heart of Tokyo's industrial section, it stumbles upon a subway, and the wires pass an immeasurable amount of voltage through its body. Godzilla roars in pain & anger, and its elephantine tail thrashes about, crumbling the buildings around it.

The City is ablaze.

"Godzilla has turned the heart of Tokyo into a sea of fire. Beneath the flames, thousands lie dead or dying."

Meanwhile, a Japanese reporter is babbling out his story on a broadcasting tower near Godzilla, and other around him are snapping photographs of the monster. In awhile, Godzilla advances toward the tower, peering at the puny "insects" who peer back at it and it seizes the tower in its teeth, bending it. The monster hurls it to the ground and the reporters scream as they plummet downward to the arms of . . . Death.

"Nothing can save the city now," Steve mumbles, wiping his brow.

Godzilla appraoches the building in which he is and everyone flees but Steve remains. He looks on at the horrifying visage before him.

"This is it, George. Steve Martin, signing off from Tokyo, Japan."

Chapt. 17
Science Gives Hope

Just then the building is attacked by Godzilla and the structure crumbles, collapsing in a huge mound of dust. Steve is almost buried in the ruins. The pain is the last thing he remembers until his awakening in the hospital. But activity continues in the sizzling ashes of Tokyo. A mother shelters her child from the flames near the building where Steve lies.

In his laboratory, Serizawa watches Godzilla on television, while Yamani, Ogata & Imiko view the same scene—but on the spot. Godzilla surveys his destruction, gazing over a panoramic

So he had hot tamales for dinner —but that breath is ridiculous.

view of a veritable hell, and it destroys the last remaining unharmed structure—a bridge. Presently, a squad of jets flies over, firing rocket bombs at Godzilla, who is chased back into the sea. Yamani watches with silent fury.

Thousands of people are rushed, screaming, into the little tent-hospitals set up in the ruins of the great city.

"You've been sleeping very nervously," Imiko tells Steve, waking him.

Steve inquires if there were any recent developments concerning Godzilla but she tells him that Tokyo—Japan & even the *world*—is powerless, except for . . . Serizawa's aid, if possible.

"When I went to see Serizawa, I wanted to tell him about Ogata, but there was something he wanted to show me first—"

She goes on to explain that, in his private laboratory, Serizawa dropped the pellet in the fish tank, and moments after he threw the switch the fish were but lifeless skeletons. He had invented an "*oxygen destroyer*"—a device that would eliminate all the oxygen in water, necessary for the life of aquatic creatures.

Steve urges Imiko & Ogata to beg Serizawa to use it to destroy Godzilla, and the two—equally as enthusiastic as Steve—quickly leave.

Chapt. 18
The Awful Choice

As Serizawa enters his living room, he is startled to find Imiko & Ogata there, both of whom beg him to destroy Godzilla with the oxygen destroyer. First he denies any knowledge of such a device but when Imiko reveals that she divulged his secret he dashes into his laboratory to destroy it. Ogata tires to stop him, and the two wrestle for the device's possession, but Ogata is knocked out. Imiko & Sarizawa help him to a chair, where he is revived.

"Sorry, Ogata," Serizawa says, "the oxygen destroyer cannot be used." He explains that chaos would be the result if it were to fall into the wrong hands.

Ogata tells him: "You now have a responsibility no man has ever faced: You must choose between your fears, which might become reality, & Godzilla, which *is* reality."

Serizawa, thus burdened, buries his face in his hands.

A world-wide prayer is broadcast on Serizawa's television and he stops to watch. On the screen appear scenes of the ruins of Tokyo, the children of the world singing in prayer and millions lying dead or maimed in the ashes of the world's largest city. Seeing again the condition of his native land, Serizawa decides to use the oxygen destroyer, but only once—on Godzilla. One by one, he tosses the blueprints into the fireplace, leaving only one working model. Imiko is "crying for happy".

Soon the oxygen destroyer is taken aboard a ship and Steve, Imiko, Yamani & Ogata ride with Serizawa to the region wherein Godzilla makes its home. Ogata & Serizawa take the device down in deep-sea diving gear.

"And now the divers are descending," a reporter broadcasts. "We ask the whole world to stand by."

Chapt. 19
The Oxy-Destroyer . . . and The World Holds Its Breath

As the two disappear underwater, Imiko gazes worriedly at the rising bubbles where they descended. Meanwhile, they reach the bottom and see Godzilla nearby, and Serizawa positions the device. Backing away, they lure Godzilla toward the oxygen destroyer, and Ogata is hauled up. Serizawa chooses to stay under & watch as Godzilla's foot sets off the machine. Bubbles rise to the surface and the water begins to churn. Ogata, on the ship, calls for Serizawa, but they hear his last farewell to the world, via the radio. Ogata orders the line to be pulled up immediately but Serizawa, below, cuts his oxygen line with a knife. The sea, in turmoil, is rocked to & fro, and a huge geyser of water rises beside the ship. Godzilla surfaces, shrieking in pain, and it slowly sinks below, becoming a mere skeleton among the rocks.

Aboard the ship, each person removes his hat in mournful silence, and the reporter broadcasts, Godzilla is dead!

As Serizawa watches Godzilla's death, he too perishes, and the oxygen destroyer is seen no more. Imiko weeps, her face on Ogata's shoulder.

The menace was gone but so was a great man.

END

REVENGE OF MYSTERY LINES

By G. John Edwards

13 thrilling quotations to test your filmonster IQ. How much of this diabolic dialog can you recall correctly?

THE SON OF COBUNSTEIN, starring 4 1/2 year old Christopher Lee Cobun of Erlanger, Ky.

1. "I, Death, do hereby take on the world, the flesh and the Devil!"
2. "You will live in this place forever & forever—forever & ever! What torture! What *delicious* torture!"
3. "Is there no place that I can call sanctuary?"
4. "I can't destroy Frankenstein's creation! I must see it at its full power!"
5. "I'm loyal to you, Master! I'm your slave! Let me live! Punish me, torture me—but let me live! I can't die with all those lives on my conscience—all that blood on my hands!"
6. "I've never been in that valley and I've never known a man to return from it."
7. "If you destroy me, the secret of the tana leaves will die!"
8. "He went out with the ape, and I would swear he was *talking* to it!"
9. "Many men have gone there; few have returned. I have returned. After 15 years, *I* have returned."
10. "Speak up, old witch! Where is that strange man who was with you?"
11. "I'll build a new brain for you I'll lift this curse from you forever!"
12. "He was promised he'd not be harmed, and he's been beaten half to death!"
13. "Take this crucifix. Wear it for your mother's sake."

ANSWERS

1. Fredric March as "Prince Sirio" in DEATH TAKES A HOLIDAY.
2. Bela Lugosi to Irene Ware & Lester Matthews in THE RAVEN.
3. Charles Laughton to Robert Young in THE CANTERVILLE GHOST.
4. Patric Knowles to Ilona Massey in FRANKENSTEIN MEETS THE WOLFMAN.
5. Dwight Frye to Bela Lugosi in DRACULA.
6. Louis Vincent to Henry Hull in THE WERE-WOLF IN LONDON.
7. Martin Kosleck to Lon Chaney Jr. in THE MUMMY'S CURSE.
8. Leon Ames to Sidney Fox in MURDERS IN THE RUE MORGUE.
9. Bela Lugosi to David Manners in THE BLACK CAT.
10. Dwight Frye to Maria Ouspenskaya in FRANKENSTEIN MEETS THE WOLFMAN.
11. Onslow Stevens to Lon Chaney Jr. in THE HOUSE OF DRACULA
12. "Karl Hussmann" to Lelland Hodgson & Ralph Bellamy in THE GHOST OF FRANKENSTEIN
13. "Peasant Woman" to Dwight Frye in DRACULA.

YOU AXED FOR IT!

From the many requests received at our Dept. UX4 at our Philadelphia office (the rest of the address is 1426 E. Washington Lane, Penna. 19138), we have selected these 2 fotos. If there is some scene, person or "thing" which YOU would like to see again, just let Dr. Acula know at the above address and he'll do his worst to obligate you.

Mummy fans MICAEL KLUZ, FRANCIS QUARRACINO, BRUCE JAY KRONENBERG, GERALD F. SARAUER, JOHN J. HENEGHAN, DAVID KERNDT, STEVE JACOBSON, MILES J. LEFLER & CHUCK BALLINGER should be pleased to see this scen from Universal's *THE MUMMY'S GHOST* with Lon Chaney & Frank Reicher. (Mr. Reicher died recently at the age of 89.)

THE CREATURE FROM THE UNIVERSAL LAGOON menaces again for Blocky fans GENE PEIFFER DENNIS ANDERSON, CARMEN FINAMORE, ALVIN APPLEGEE, RICHARD HOLCOMB, WM. KELLER & VINCENT RICHARDS

Comic Buddy Hackett swings into the dragon's mouth, in THE WONDERFUL WORLD OF THE BROTHERS GRIMM, for MICHAEL SELVERNE & PAUL FORD.

Frankenstein fans wanted to see The Monster on the table. And here he is, for JILL ELDRIDGE, M. D. GARYNARGI, LARRY SAVAGE & FRIENDS, JOHN SHAVICK, CHRIS D. MICKLE, GREG WAND & JEROME SMETANA.

Followers of mighty Tor Johnson will be delighted to see this scene from PLAN 9 FROM OUTER SPACE. These fans include AL RITTMEYER, TERRY WALSH, RON EDWARDS, MIKE BOONE & ERIC JAMBORSKY.

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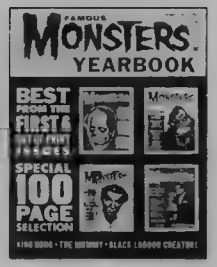

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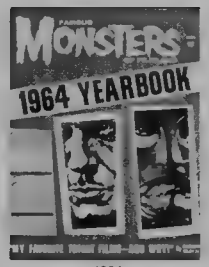

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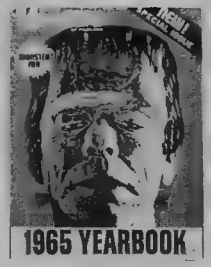

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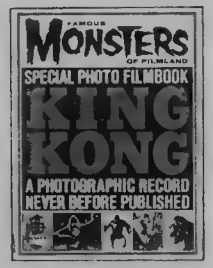

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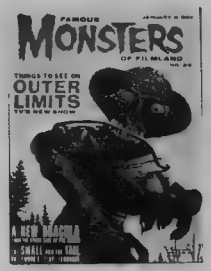

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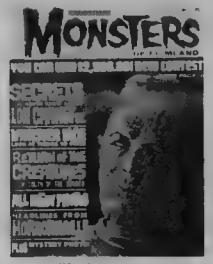

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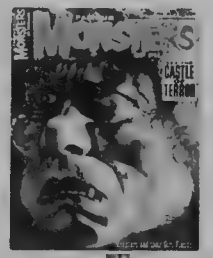

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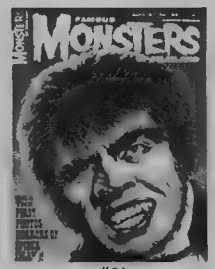

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THE GORDONS WILL GET YOU!

G is for GORDONS—the hottest horror couple on terrorvision . . . not to overlook that extra member of the family off in New Yorick.

tentacles of terror

Like 3 colossal octopusses, their tentacles stretching 300 miles long, the Gordons—Alex, wife Ruth & brother Richard—cover the country with their monster-laden movies on TV. Chances are if you've seen a score or more of 21" monster film revivals in the past few years, you've shivered thru several that this terror trio has been responsible for.

Remember THE DAY THE WORLD ENDED? The first picture with a *three*-eyed mutant? Alex Gordon made it.

Did you shriek when the flying brains were attacking everybody at the end of FIEND WITHOUT A FACE? You can thank Richard Gordon for those thrills.

Did the cold chills go yo-yo up & down your spine when THE SHE CREATURE, dripping seaweed & brine, crawled out of the ocean? Blame Alex!

Did Karloff curdle your blood as the killer with the twisted face in THE HAUNTED STRANGLER? Dick was the diabolic one behind that film.

Ruthless Alex

Once upon a time Alex Gordon was Ruthless. That was when he made pictures like APACHE WOMAN & VOODOO WOMAN. Then he met Miss Ruth Alexander, who became Mrs. Gordon, and since then Alex has been dreaming of making millions of monster movies. He hopes to produce his own wife's THE HOUND OF HELL, introducing Bela Lassie as the Hound. Secret Operator K-9 has made this prediction: "When THE HOUND OF HELL opens, it will be so popular that curs will have a hard time finding room at the Barking for."

He's thinking of producing THE SUICIDE

The Big Eye from Another World gave the eye-comic stare to THE ATOMIC SUBMARINE

Spinal chord of flying FIEND WITHOUT A FACE whips around actor's windpipe, cutting off his breath.

THE SHE-CREATURE, full of sea-treachery.

Proud moment for Richard Gordon as he's photographed with sly devil Lugosi in England in '51 on set of film eventually known as MY SON, THE VAMPIRE.

VOODOO WOMAN, produced by Alex Gordon in 1957.

CLUB, Robert Louis Stevenson's tale of terror that's almost as well known as his world famous DR. JEKYLL & MR. HYDE.

He'd like to pour his all into making THE WHISPERING GHOUL a masterpiece of horror, and thereby hangs a tale—

the brothers Scarymazov

When Alex was only a boy of 11, and his younger brother Dick was a mere 8, they were still living in London, England, where they were both born, and they tried to get into a theater to see the great horror picture that was playing that day. It was THE GHOUL, and in addition to Boris Karloff featured such spooky players as Ernest Thesiger (of THE BRIDE OF FRANKENSTEIN) and Sir Cedric Hardwicke (of THE GHOST OF FRANKENSTEIN). So frightening was this picture considered at the time that no children under 16 were admitted to the darkened showhouse without their parents; in fact no parents under 21 were permitted to enter without *their* parents, and even those parents had to be accompanied by *THEIR* grandparents.

In other words, you had to be so old to see THE GHOUL that you would already have lived a full life, and if you dropped dead of heart failure when Karloff crawled out of his coffin, well, it wouldn't matter too much.

The theater manager thought Alex & Dick were too young to die.

But the boys were so enthusiastic to see THE GHOUL that they had terrible tantrums. They offered to pay twice the price if the manager would let them in. They offered to sweep his theater for a week. They said they would tell all their friends to come see the picture. But he was afraid to let them in.

Alex & Dick practically became hysterical. So, in desperation, the manager offered to *pay their way* to the picture across the street if they would only go away and leave him alone!

Unfortunately the program opposite featured Shirley Temple and the young Karloff fans did not consider the little girl Shirl a satisfactory substitute for THE GHOUL.

"To this day I have never seen THE GHOUL," moans Alex, "and that is why I would like to make THE WHISPERING GHOUL, so that boys & ghouls of this generation will not be denied the pleasure that I was when I was a child."

Tor Johnson goes berserk in BRIDE OF THE MONSTER, movie co-authored by Alex.

People do not generally have strokes till later on in life but Alex holds some sort of a record for teenage strokes. When he was only 14 he had 6 of them. All at once! And all on the most unusual spot: his backside!

It came about in this manner. He split-off from school, flaked from 5th period (in those days they called it "playing hookie") in order to see THE INVISIBLE RAY. (With both Karloff *and* Lugosi in this scientifilm thriller, who could resist such a temptation and still hold his head high among monster lovers?)

Unfortunately one of Alex' teachers was *also* at the show and the next day Alex was summoned to the principal's office where he had to hang his head low while an English cane was applied to his—well, let us say it wasn't exactly his brain!

"I think they wanted to make sure I wouldn't be able to sit down at any more horror shows that week," Alex explains of the incident, "but I thought the caning was worth it. I always remember THE INVISIBLE RAY as 'a 6 stroke picture.' "

Indeed an uncanny, if not un-caney, experience . . .

17 years ago Alex & Dick realized a life-long ambition: they met one of their great film idols, Bela Lugosi. He was playing on the stage in *Arsenic & Old Lace* at the time. Two years later the Gordons had the pleasure of arranging a 26 week engagement of *Dracula* in play form, starring Lugosi, in England; and at the same time, 1951, were responsible for Bela playing in MOTHER RILEY MEETS THE VAMPIRE (later known in America as MY SON, THE VAMPIRE).

After that both the boys, now grown to men, saw much of Lugosi—especially Alex—up to the end of his life. Alex was with him the memorable nite of the Graveyard Shift premiere of HOUSE OF WAX, when Bela arrived at the theater with a great ape on a chain, went to the refreshment counter and asked for a gallon of blooder-milk and, when they could not serve it to him, almost vampirized a passing patron!

And what do the mon-stars foretell for the Gordons 3? Well—

Dick most recently has had DEVIL DOLL on the screen. If they haven't hit your TVs already, it probably won't be long till his CORRIDORS OF BLOOD (with Boris Karloff) will

you'll gasp as THE FIRST MAN INTO SPACE turns into a hideous fungus fiend and you'll marvel at ZEX, THE ELECTRONIC MONSTER. "I also plan to produce LION MAN and TEENAGE SACRIFICE," he tells us, and we understand he has such other properties under consideration as THE HURRICANE MAN by Jerome Bixby, Spencer Strong & M. Esko and THE DIAMOND MONSTER by Ron Kenner.

Alex has recently been instrumental in effecting the sale of THE PROJECTED MAN, a science-horror thriller from the quill of Frank Quattrocchi. Anton (THE MAN WHO COULD CHEAT DEATH) Diffring may star. Altho it's a western, not a monster movie, his THE BOUNTY KILLER (in color) should prove interesting to see from the standpoint that it brings back to the screen a serial hero who has played Flash Gordon, Buck Rogers *and* Tarzan in his time: Buster Crabbe! Richard Arlen, who once played the victim in THE MONSTER & THE GIRL (DONOVAN'S BRAIN), and was the hero in THE ISLAND OF LOST SOULS, also appears in THE BOUNTY KILLER.

Other projects that Alex has in his backlog include THE TERROR THAT STALKED AT NIGHT, DR. DOOM—THE INVISIBLE MONSTER, THE BEETLE and THE MIGHTY MELOG (that's GOLEM spelled backward).

Ruth is toying with the notion of a BAT-Man FROM TRANSYLVANIA (or THE TERROR FROM TRANSYLVANIA) and, the greatest idea of them all—

THE BONELESS MAN! Yes, that is the title Ruth has dreamed (or nightmared) up for her husband, and now there is a major problem: where can they find a man to fit the role?

"Will you please ask your readers to help us out with suggestions?" Ruth has pleaded. "We are thinking of running a national contest, WHO IS THE MOST SPINELESS MAN IN AMERICA? —COWARDS ONLY NEED APPLY."

Now her problem would be solved if only Napoleon were still alive: she could take his Bonaparte.

Husband Alex chimed in: "We hope to get Red Skeleton to compose the theme song, *My Boney Lies Over the Ocean.*"

Then, of course, with the many title changes pictures frequently undergo, it may be that Ruth's title will never reach the screen in that form. Our guess would be that THE BONELESS MAN will become I WAS A TEENAGE GELATIN.

Poe's lost poem

We hope you have enjoyed this visit Inside Gordonia, and in conclusion we bring you a rare scoop, a long lost, never before (and never again) published poem by POE. (Of course not Edgar Allan Poe, John Smith Poe).

THE RAVIN'

Scary, scary, quite
Kong-trary, how does your
GORDON grow?
With Ruth's & Dick's
And Alex' pix
YOU ain't gonna sleep no mo'!

END

It was THE DAY THE WORLD ENDED, alright, for the man getting choked by the atomic mutant!

Two famous Frankenstein Monsters—Boris Karloff & Christopher Lee—together in brother Richard's CORRIDORS OF BLOOD.

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- ☐ Rush me the great She Creature Issue #3. Enclosed is 50c.
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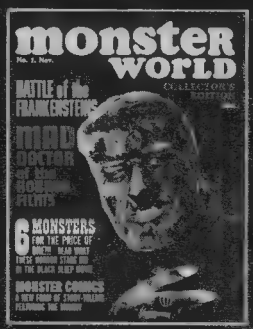

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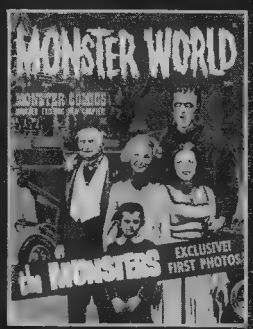
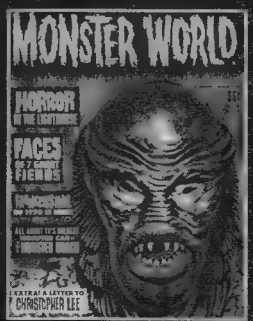


NO. 2—THE MUNSTERS

NO. 3—THE SHE CREATURE



NO. 4—LETTER TO LEE

You're now looking at the covers of the first 4 issues of MONSTER WORLD magazine. But did these issues somehow slip thru your talons? Here's your chance to get them NOW! These Collector's Items will no doubt prove to be an investment, commanding many times their original price several years hence—if anybody will part with them in 1988!

Read all about:

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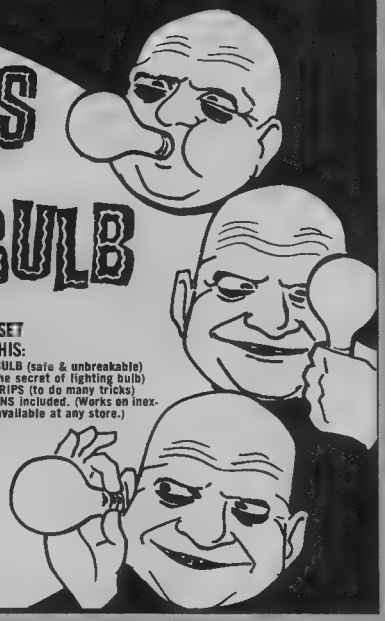
2 "ADDAMS FAMILY" CRAZY ITEMS!

UNCLE FESTER'S
UNBREAKABLE
MYSTERY LIGHT BULB



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FOOL PEOPLE PROFITABLY! Get Dad to put any coin (penny, nickel or dime) in THE THING'S slot, then watch his face. An eerie, eeky, grinding noise starts inside. The lid s-l-o-w-l-y opens. A gruesome green hand comes up, grabs the coin, disappears. The lid slams shut. Goodbye green hand. Goodbye lucky coin. The famous ADDAMS FAMILY MYSTERY BOX is great fun. It is also a Bank; saves all those coins, too. Works over and over. Both Mom and Pop will get a big laugh, and think how much richer you get, as those coins get saved up. Send only $4.98, plus 25¢ for postage and handling.

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SPOOKY GREEN HAND GRABS COINS and DISAPPEARS!

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RETURN OF THE MONSTER

One pose of him appears in our current (October) issue of MONSTER WORLD. We showed him to you there first, ahead of anyone else in the world. That should have been scoop enough for the summer season.

But word leaked around that we had another picture of Lon Chaney as the tv Frankenstein and YOU axed for it as soon as possible.

So we bring it to you—here—now.

Lon Chaney Sr. never played the role of Mary Shelley's world-famous monster—in fact there was no such thing as household television when Chaney Sr. was King of the Silent Monsters.

But his son played Frankenstein on the 21" shiver-screen.

And on the next page you can—

SEE IT NOW!

LON C as TV
FRANKENSTEIN

ALL 3 PRIZES rolled up into one—a copy of **FM #1!**—That's the expensive gift DOUG HAISE gets. This Wonder Fan of Wauwatosa, Wis., never fails to amaze us as issue after issue, as reliable as Old Faithful, he spouts out a terrific amount of thought & energy for the betterment of **FM.** Even when his criticisms are harsh he obviously has the best interests of both our magazines at heart and so we take pleasure in supplying him with a copy of our very earliest issue, one of the last few missing from his now almost complete collection of **FM/MW.**

This Issue Dedicated to TERRY WALSH

Artist, Animator, Filmonster Fan

COMMENTS FROM "CASTLE COBUNSTEIN"

We got in late for HANDS OF ORLAC and missed David Peel **(Dracula as an airplane pilot).** We did note Donald (BLOOD OF THE VAMPIRE) Wolfit briefly as a surgeon.

Perhaps a forthcoming issue could give us a little information on horror regular Noble Johnson (THE MUMMY, MURDERS IN THE RUE MORGUE, GHOST BREAKERS, KING KONG, etc.). **(We would be delighted to do an article on Noble Johnson, whom we agree well deserves same, but are frank to confess that we don't know anything about the man—even if he is alive or dead. We would be most happy to hear from any reader or readers who can supply biographical & filmographical information about him.)**

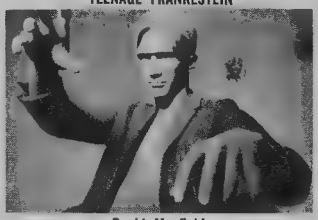
I'd like to see a filmbook done on the most frightening Hunchback of all, Charles Laughton. This was a real Gothic horror. I still chill when I remember Maureen O'Hara running up one side of a fence and Laughton paralleling her, scuttling along on the other side, ready to meet her at the end. Hardwicke's Frollo was superb & restrained, Edmund O'Brien's Gringoire pleasant but not foppish, and Tom Mitchells Clopin dynamic. Tom & Charles died one day apart in the same hospital, one floor away from each other. The lights grow dimmer on the set and no grip can repair the loss. Don't you feel like gathering up Karloff, Price, Chaney, Carradine, Johnson, Cushing, Lee, et al and keeping them in some antiseptic, shatter-proof hideaway that will preserve them, intact, forever, like a priceless treasure (which, of course, they are)? **(Amen to that.)**

In A COMEDY OF TERRORS, King Boris displayed a slapstick, bumbling comedy sense that would have made him another Stan Laurel, had this been his bent. But Basil Rathbone walked away with the whole show—why doesn't someone do more with this great man? He was completely wasted in AIP's TALES OF TERROR "Valdemar" segment. A menace perhaps, but a comedian? YES! "What place is this?" still evokes laughter at its very mention in our home. How about an article on Bazz? **(Coming up or perhaps already published by the time you read this.)**

Tell ol' Steve Jochsberger that Lugosi's name in THE BLACK CAT was Dr. **Vitus** (pronounced vee-**toosh**) Verdigast, not Vetos.

Saw Bob Clarke in THE HIDEOUS SUN DEMON on TV recently. It was horrible, alright. We see Bob regularly in TV commercials, also Ann (MAN THEY COULD NOT HANG) Doran, Preston (DR. X) FOSTER... and hear the voice of George (SOUL OF A MONSTER) Macready for catsup! Virginia Christine, the fine Ananka of THE MUMMY'S GHOST, can be seen in coffee commercials. Adam Keefe is doing a Lugosi impression in a throat lozenge TV ad and even a cereal had a monstrous butler named Pinky in their spots. Monsters are better than ever!

TEENAGE FRANKESTEIN



David Mayfield

The Oct. '64 issue of Better Home Movies had an article about teenagers making a sci-fi movie, showing a prominent picture of an issue of **FM** they were using for inspiration. Two kids programs we see regularly in Cincinnati use Lugosi-type villains—one called Belly Lagoona. Even Stan Freberg's candy bar ad has a hand puppet called Copy Cat who wears a standup collar cape and talks with Lugosi accents.

Jose Ferrer is planning a "Mr. Moto" series. Shades of Peter Lorre! Joe is 5'10", which makes him 7" taller than Peter.

Chris Lee has now done roles once done by Karloff, Lugosi, Lorre, Chaney Jr. and also played the role originally done by Paul Cavanaugh in MAN IN HALF-MOON STREET, with Anton Diffring doing the Nils Asther role in Hammer's excellent remake of the movie (called THE MAN WHO COULD CHEAT DEATH, which to my mind far outstripped the original).

Recently I had the opportunity to watch an early Karloff movie, the remake of Chaney Sr's first big hit, THE MIRACLE MAN. Boris was a greasy grifter and Irving (DRACULA'S DAUGHTER) Pichel and Virginia (INVISIBLE WOMAN) Bruce had featured roles. "The Frog" was played by John Wray and he was pretty horrible.

We are getting another late late look at the late Laird Cregar's 2 masterpieces, HANGOVER SQUARE and THE LODGER. Foremost in my mind when I think of these films are the frightening stroboscopic sequence of Cregar crawling along the slatted theater catwalk in LODGER and the burning of the body on the Guy Fawkes Day bonfire in SQUARE. This was later repeated in Price's MAD MAGICIAN.

Your magazine versions of HORROR OF DRACULA & CURSE OF FRANKENSTEIN were long awaited by many fans like me and were fine. I know you have a real tough job turning out your magazines so maybe I ought to keep requests at a minimum but when I get to writing I try to cram years of wishes into a few pages. The WOLFMAN filmbook, the FRANKENSTEIN, SON OF FRANKENSTEIN, a

FRANKESTEIN JR!

Christopher Lee Cobun, Age 4

definitive HORROR OF DRACULA with behind-the-scenes stills, CATMAN OF PARIS and THE BODY SNATCHERS are all favorite candidates for The Treatment.

Films in Review borrowed your phrase "sci-fi" for their movie review listing in the Oct. '64 issue to describe ROBINSON CRUSOE ON MARS. Sy Weintraub is planning a TARZAN ON VENUS tv series. A bubble gum company has a new series of **Outer Limits** cards in color. I mourn the passing of the latter.

Here are a couple of noodlin' notes to wrap things up.

Q: How many times did Bela Lugosi visually change into a bat as Dracula?

A: Once (in ABBOTT & COSTELLO MEET FRANKENSTEIN).

Q: Did you know that the actor who portrayed Richardson the gravedigger killed

by Lon Chaney in THE WOLFMAN was also one of the grave robbers who helped resurrect him in the sequel, FRANKENSTEIN MEETS THE WOLFMAN?

BILL, DOE, KP & CHISTOPHER LEE COBUN
Erlanger, Ky.

● It is always a pleasure to share with our readers a letter from people who see so many imagi-movies & fantasci tv shows, who so obviously enjoy fiendom and are so knowledgable about filmonsters. We look forward to many more such information-packed letters from the fine folk who inhabit the Castle Cobunstein.

COLORFUL QUESTION

What was the first horror film in color, DR. X or THE MYSTERY OF THE WAX MUSEUM?

BRUCE MEDVILLE
Pearl River, NY

● DR. X was 1932, WAX MUSEUM a year later. Just for the record, there was part-talking version of THE MYSTERIOUS ISLAND in the semi-color that they had in 1929.

DOPE ON "DAUGHTER"

In FM #26 you had a picture of an ad from the movie DAUGHTER OF HORROR. You said you didn't know anything about it and if anybody did to clue you in. Well, here goes. In the movie THE BLOB there is a scene in a movie theater. The Blob has just come out of a market. It goes down the street and in the back door of a theater. It goes into the projection booth and kills the projectionist. You then see a scene outside the theater. The billboard is lit up and saying "Playing now Bela Lugosi in DAUGHTER OF HORROR". **(Hm. sounds like kind of a Bela-board!)** Then they show the ad which you pictured in your mag. Pretty strange, isn't it?

HOWARD KRUMHOLTZ
Pacoima, Calif.

● Yep. Thanx.

HUGE OVERSIGHT

Shame! Shame! You have grossly neglected the biggest mon-star around today: Richard Kiel. He's a good 7'3" tall! He has played the role of Kolos in THE HUMAN DUPLICATORS, appears in WARNER BROS' BRAINSTORM and is occasionally on episodes of **The Man from U.N.C.L.E.** No less than a foto or two in your mag can rectify the oversight.

But don't get me wrong. With all the new people (?) entering monsterdom daily (or is it nitely?) I realize that it must be extremely difficult to keep track of everything going on. So... you have my sympathy.

I hope this letter shall not be in vain. Issue #32 of FM was a ghould job. Future ones will be better with my suggestions.

BERNARD LOCKE
Chicago, Ill.

● Shame! Shame! You overlooked Dick's first starring role as the caveman giant in EEGAH! When we were photographed with him during the shooting of THE HUMAN DUPLICATORS (we stood on a ladder, naturally, in order to be seen in the picture) he told us he turned down the opportunity to play Herman Munster as he didn't want everyone to think of him as "just Frankenstein".

"BURNED UP DRAC"

There's this one foto of some burned up Dracula that's been puzzling me. In your **FAMOUS FILMS** #2 it's pictured as Christopher Lee in HORROR OF DRAC. But in another mag it's supposed to be David Peel from BRIDES OF DRAC. Could you please tell me who this 2-faced vampire really is?

MARISA MELATTI
Woodside, NY

● Horrors!—that other mag was wrong. It's DracuLee.

HORROR OF DRACULA

Christopher Lee

BRIDES OF DRACULA

David Peel

HARRYHAUSEN JR?

I have been an avid reader & fan of your magazine for a number of years. I am 16 years old and would fully appreciate any information you could give me regarding career opportunities for special effects men, make-up artists & model set-builders. I would like to know what colleges offer courses in these subjects. **(None that we know of.)** Also I would like to know the demand for these jobs **(practically nil)** and the chance of securing a well-positioned job of this kind **(almost none).** I think I have abilities & talent in these fields **(so do a dozen or more young men & women already in Hollywood looking for a break, and probably more than a score like them spread around the country and planning someday to come to LA to seek their fame & fortune).**

DONALD VUATTES
Wichita Falls, Tex.

● I hope you will believe me that I have no reason to question your talents or dash your hopes. If I appear pessimistic it is because I am familiar with the harsh realities of the local scene. There are far more "Harryhausen Jrs." already in Hollywood ("Westmore Jrs." too) than the movie industry can profitably employ. The very best will eventually make it to the top like O'Brien, Delgado, Pierce, Westmore, Harryhausen & a few other magic names but the competition is as fierce as a starving allosaurus and I see nothing but disappointment for the majority.

A POEM THAT'S "SUPER"!

Spooks & Ghouls
Break all the rules,
They've got no drama teacher.
Yet they're gifted as can be,
Actin' supernaturally.
Frankenstein
May muff a line
While filming on location.
He has talent, you'll agree,
Actin' supernaturally.
You don't have to know
How to make 'em swoon
When you live in the middle
Of the Black Lagoon.

You don't have to know
How to play a scene
When you've got 7 fingers
And your skin is green.

Mummy's lips are sealed with strips
Which block articulation.
He has talent, you'll agree,
Actin' supernaturally.

Famous Monsters are really scary—
The gauzy Mummy, the Wolfman hairy.
Be we all love them, yes siree,
When they act supernaturally!

JON AISNER
Waban, Mass.

In Defense of FRANKESTEIN (the Monster)

I have been irritated for some time now by the misinterpretation people (especially children) get from FRANKENSTEIN. If anybody had ever laid their mitts on Miss Shelley's book they would find that the poor thing had been pushed into killing. It might be what you might call self-defense. There are several points I'd like to bring out that might clear up this mess. #1: the maker's original intent was to prove that life could be made from the dead, which was obviously proved. #2: you can imagine how flustered the monster must have been when he was rejected by his "foster father", which I believe would fluster anyone. #3: after the monster had killed the professor's nephew because the monster thought he was going to get him in trouble, and after the creation had been given a brief education by the blind man who thought he was a mute (which in some respects was true), he (the monster) asked the good doctor to create a mate for him. The doctor agreed after much hesitation and began to work in seclusion by the sea but became a little kookie in the process of giving life to the mate and burnt the lab, incomplete monster & all. When the doctor got married, the monster, who had witnessed the sad event, caught on to the "eye for an eye, etc." method and proceeded to wring the pretty missus' pretty little neck, and you can't blame him much, can you?

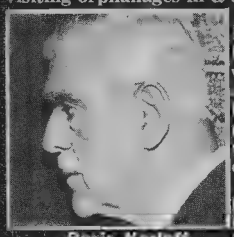
Now I make a challenge to anyone to find in the book where the monster was at fault. When I say book I don't mean comic book.

CARROL MELTON JR.
(Address missing)

Want to write us? (As if we could stop you!) Address your comments, criticisms, questions, rants, raves & whatnots to:

DEAD LETTER DEPARTMENT
FAMOUS MONSTERS
1475 E. Washington Lane
Philadelphia, Pa. 19138

Boris Karloff, who's regained some of his old vim & vigor, has been amusing himself lately by visiting orphanages in & around the London area.



Boris Karloff

The 77-year-old Terror King, who is terribly fond of children, never walks thru the doors of an orphanage without first having filled his pockets with goodies the youngsters can munch on.

And at one orphan home near Hampshire he's even affectionately known as "Uncle Boris", who reads children's stories to them hours on end —until the attendants ask him to please leave, it's time for the kids to go to bed already!

The very name of Boris Karloff conjures up visions of monsters & ultra-villainy, the local kids look upon him as Santa Claus!

An interesting observation was made by writer Gene Smith in his article "A Sentimental Journey to Dracula's Home Town" which appeared in the March 27 Saturday Evening Post.

Commented Smith: "Unlike most people, I have never considered Bela Lugosi's interpretation of Dracula to be the equal of that of John Carradine. You will note that when Lugosi bends over the victim, a fiendish delight illuminates his features, whereas, on the other hand, with Carradine there is a look of infinite sadness to the gesture. Carradine does not drink the blood because he wants to; he drinks it because he must. I think this is a clue to the character of the Un-Dead. When at last he does in fact die the final death over at Borgo Pass near his castle, with the great steel stake driven thru his heart, a look of great peace & quietude comes into his features. This shows that he knows, has known thru 600 terrible, haunted years, that he is accursed and that now, at last, his soul will find peace."

John Carradine

What made Mr. Smith's observations all the more interesting was the fact that neither I, nor any other cinema fans I spoke with, could recall any instances where Carradine was actually shown ready to bite a victim in a movie.

Bob Rosen, who has lectured to the Count Dracula Society on the Universal horror films and is an authority on them, pointed out to me that "The only time Carradine actually sucked any blood on screen was in HOUSE OF FRANKENSTEIN, and then it was in bat-form . . . not to mention that we only saw his shadow anyway. So how does this guy know what his facial expressions were?"

Aside from this obvious error, the story was quite excellent, and was well-illustrated with scenes from Lugosi's 1931 classic.

Editor's comment:

A certain Cleveland lawyer, however, didn't go for the Post article at all. One-time Asst. Attorney General of Ohio, Nicholas A. Boeur, contends that the way in which it was written made the Romanian people look stupid & ignorant—which indeed they aren't—and he declares that he can sue the Post on grounds of Defamation of a Group! Which all takes me into my next news item . . .

Mr. Boeur, whom I interviewed on 2 or 3 separate occasions, also seemed quite perturbed over the fact that "Transylvania has become a dumping ground for every conceivable monster under the sun, and a lot of Romanians in America are getting fed-up with it."

"Don't you mean every conceivable monster under the moon?" I asked a bit jokingly, remembering that Dracula wouldn't be caught dead if he could help it—under the sun.

Boeur scowled and I stopped joking.

He reached into a desk drawer and pulled out an old copy of MAD magazine. "Look here," he said. "This story not only sticks Dracula in Transylvania, but also the werewolf, Frankenstein's monster, the Creature from the Black Lagoon, and Lord knows who else. And none of them belong there! Stuff like this seems to make the American public think that Transylvania is the natural home of supernatural beings—and if editors & publishers don't put a stop to it, this is all going to court!"

Mr. Boeur's fanatical interest in the subject is due to the fact that he himself is of Romanian descent, his ancestors having founded Romania's capital city, Bucharest. Transylvania, he says, is today a province of Romania and points out that 95% of all Romanians in the United States come from Transylvania.

I wasn't surprised by his statement that the Frankenstein monster, the werewolf, and Blacky LaGoon weren't Transylvanian citizens—but how about Dracula? I felt rather shaken when he said that my patron saint wasn't from there at all and immediately I inquired where Dracula was from if not from Transylvania.

He drew a sketch on the back of an envelope which I at first mistook for a human brain divided into 4 parts.

"This is Romania," he said. "This part here is the province of Transylvania—it belonged to Hungary once—and right here," he said, poking his pencil through the envelope, "is Moldavia, formerly known as Wallachia. That's where Dracula was from. You can still consider him a Romanian, I suppose, but definitely not a Transylvanian."

Good grief, I thought. All this time we've been led to believe that Transylvania was the homeland

By Bill Obbagy

of all that was weird & monstrous. Now this expert comes along and—Pff! All gone. Not even Dracula was from Transylvania!

Then suddenly the full significance of what he'd been saying hit me like a kick from Kong. "You mean," I said dazedly, "there actually was a Dracula? He really existed? He wasn't a product of Bram Stoker's imagination?"

Bocur patted his middle. "Let's have some lunch," he said. And we walked across the street, where over a roast beef sandwich he unfolded for me the amazing history of the Dracula legend . . . and how the character of Dracula eventually would up located where he is today.

See the next issue of FM for a detailed report on Bocur's extensive researches and exclusive news on his proposed "War on Monsters".

Interested parties in the Cleveland area may want to hear his Aug. 15 lecture on the subject, which will be presented at the "2d Annual Bela Blast", sponsored by the Cleveland Chapter of the Bela Lugosi Fan Club. Write to 11816 Forest Avenue, Cleve., Ohio 44120 for info.

According to the latest reports, The Alfred Hitchcock Hour will definitely not return to the airwaves in the Fall. There had been a possibility that the program would be picked up by CBS, after it was abandoned by NBC, but apparently, nothing ever materialized.

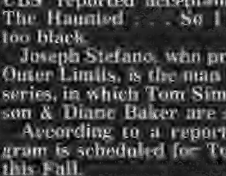
Nevertheless, Hitchcock's sticking around on TV as long as he did was quite an accomplishment. I'm sure all will agree that some of those episodes of his over the past 10 years were enough to curdle the blood of a werewolf!

* * *

But with NBC's Hitchcock cancellation comes CBS' reported acceptance of the new teleseries The Haunted . . . So I guess things don't look too black.

Joseph Stefano, who produced the late-lamented Outer Limits, is the man behind this new macabre series, in which Tom Simcox, Dame Judith Anderson & Diane Baker are starred.

According to a report in VARIETY, the program is scheduled for Tues. nite viewing starting this Fall.



HAPPY BRITHDAY
Fay Wray

Birthday greetings to Fay Wray—a lovely 58-years old on Sept. 10. The heroine of such thrillers as KING KONG, MYSTERY OF THE WAX MUSEUM and THE VAMPIRE BAT is married, has a daughter, and now resides in New York City.

* * *

A fabulous new hardcover illustrated edition of "Dracula" is being published by Heritage Press. Anthony Boucher does the special introduction.

Forrest Ackerman recently sold a book to the movies, "Deliver Me from Eva" by Paul Bailey, with the stipulation that he should appear in the picture, even if it wasn't a speaking part. So they changed the name of the film to CADAVER and assigned him the role of the corpse! However, he won't be around to play dead because he'll be at the very lively Scientifilm Festival in Trieste at the time of shooting!

Velana the Vampire of
THE PLANET OF BLOOD
(Florence Marly)

Forry also had to pass up opportunities to play the scientist in EQUINOX and appear in THE RETURN OF VELANA as he will be in Europe at the time, gathering news and interviews for FM & MW. He expects to see Christopher Lee, Boris Karloff, the architect of METROPOLIS, Katy Wild (the kit of EVIL OF FRANKENSTEIN), Herbert (latest PHANTOM OF THE OPERA) Lom and other exciting fanta-film personalities.

New York, New Jersey & surrounding city fans who would like to meet "Mr. Filmunster" FJA after his Europeana trip should contact this magazine's editor at Loew's Motor Inn, Manhattan, around the 10th of Sept.

Capt. Nemo is coming back to life via the gifted pen of Ray Bradbury who has been commissioned to write a new Jules Verne type book about adventures 20,000 Leagues Under the Sea and on the Mysterious Island.

Producer Bert Gordon has finished filming his first picture since THE MAGIC SWORD, VILLAGE OF THE GIANTS, one of 7 pix that Gordon will produce at Paramount Studios was budgeted at close to $1 million. Film is a rock 'n' roll "colossal teenagers" type with Tommy Kirk & Timmy Rooney—and a surprise "guest appearance" of FAMOUS MONSTERS!

Other films include, MARTIAN GO HOME, THE YOUNG WITCHES, BEOWULF, DON'T BLAST ME OFF and TAKE ME TO YOUR LEADER, all except the classic-based BEOWULF taken from original stories by Gordon.

All 7 productions will be filmed in Hollywood with the latter 6 being set at a budget of $300,000 to $1,500,000.

Tobor missing! The robot of TOBOR THE GREAT was acquired by an Antique Shoppe in Hollywood, right in Vampira's neighborhood and for several days was a real traffic-stopper as it stood impressively out in front of the store.

Then over nite it vanished! The question is: was it stolen or did it walk away???

END

HEH-HEH, WELCOME---

WELCOME TO THE COMIC WORLD'S ***NEWEST***, MOST ***EXCITING*** AND MOST IMAGINATIVE MAGAZINE IN 10 YEARS! I'M ***CREEPY***, YOUR NAUSEATING ***HOST!*** I'VE SCROUNGED AROUND THE LOWEST PLACES IMAGINABLE TO DIG UP THE COMIC INDUSTRY'S GREATEST MOST FIENDISH ARTISTS! THEIR PSYCHOTIC DRAWINGS--ALONG WITH ***INSANE*** SCRIPTS OF THE INMATES WE HAVE UNDER CONTRACT HERE AT ***CREEPY HEADQUARTERS***, SHOULD MAKE FOR THE MOST ENJOYABLE READING FARE YOUR WILD MINDS COULD EVER CRAVE! AHH, BUT BEFORE YOU TURN THE PAGE AND LICK YOUR CHOPS AT ALL THE GOODIES WE HAVE IN STORE, BEAR IN MIND: THIS IS ***NOT*** JUST ***ANOTHER*** COMIC BOOK! THIS IS A COMIC MAGAZINE WITH A PURPOSE... A COMIC THAT CARRIES A FLAMING MESSAGE TO EVERY WOULD-BE GHOUL THAT READS IT: ***CREEPY IS DIFFERENT! CREEPY IS EXPENSIVE!***--BUT ***CREEPY*** IS THE START OF A GREAT (GASP!) NEW WONDERFUL WORLD OF REPULSIVE ENTERTAINMENT FOR READERS WHO APPRECIATE THE BEST (GROAN!) IN COMICS! BUT ENOUGH OF THIS! START READING AND SEE FOR YOURSELVES--AS YOU FEAST YOUR BLOODSHOT EYEBALLS ON COMICS GUARANTEED TO LEAVE YOU SENSELESS WITH DELIGHT!

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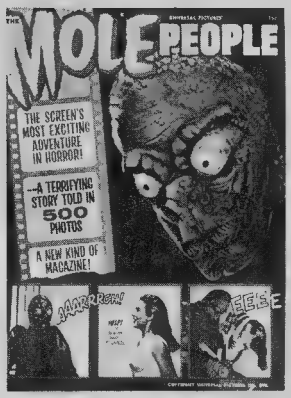

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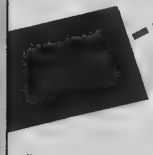

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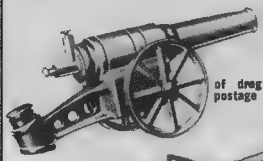

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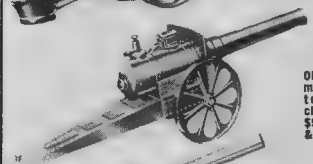

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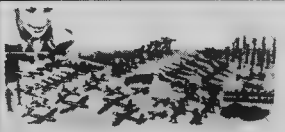

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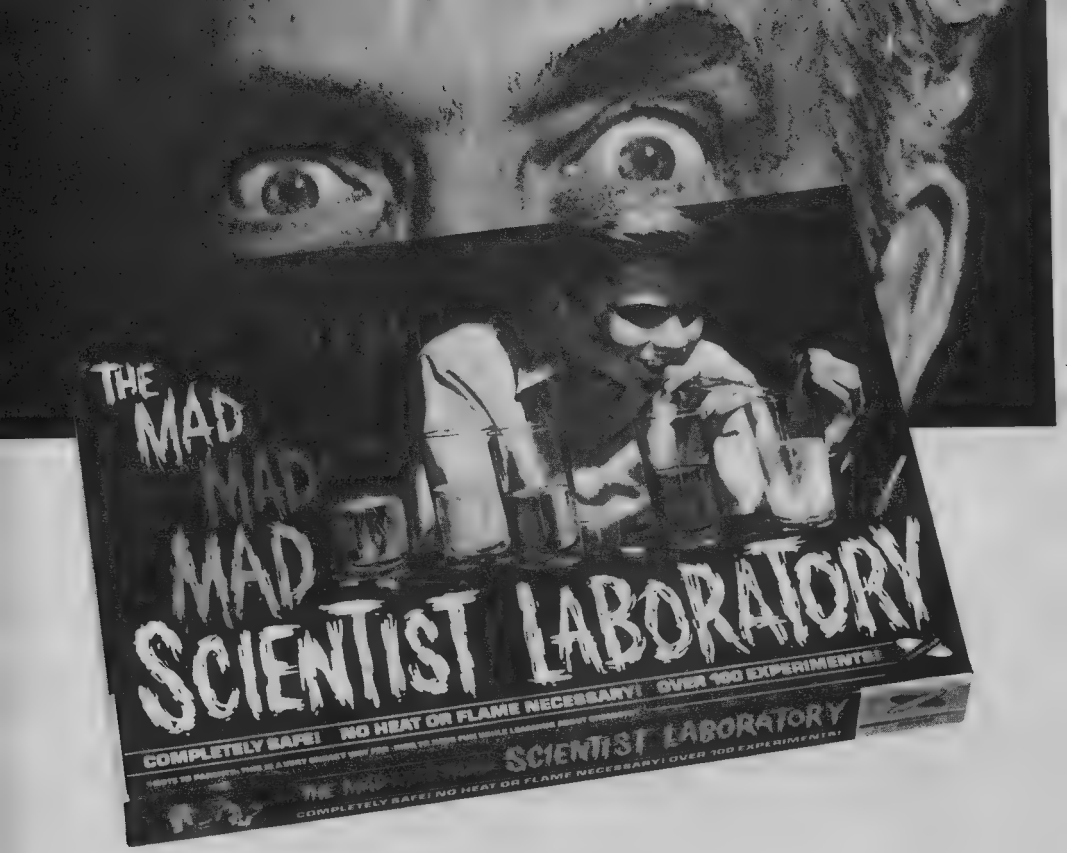

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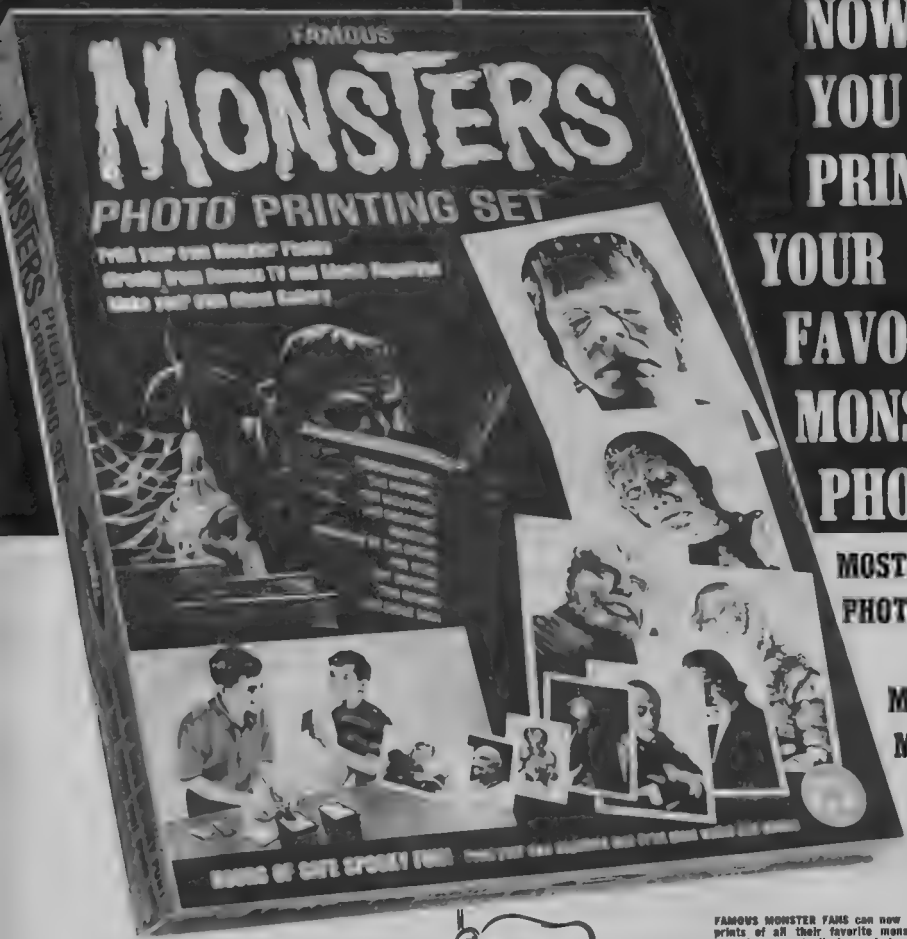

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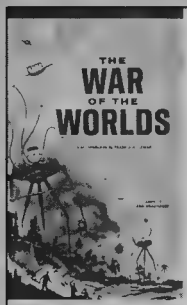

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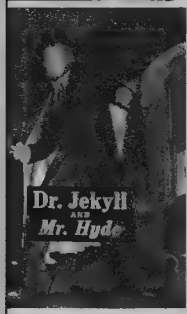

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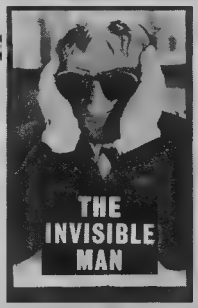

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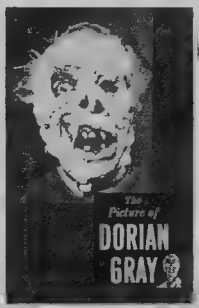

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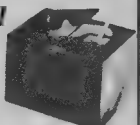

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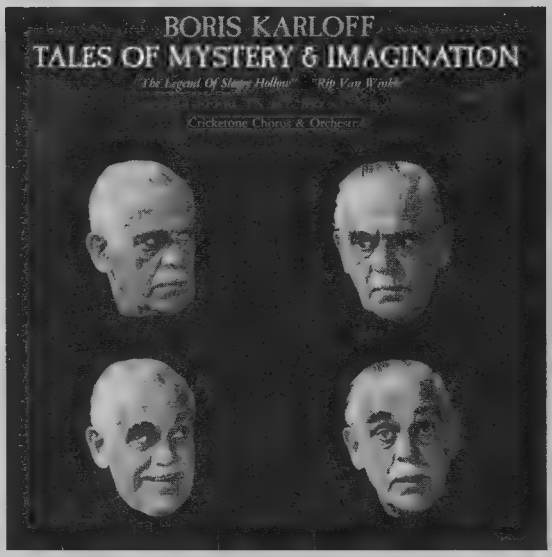

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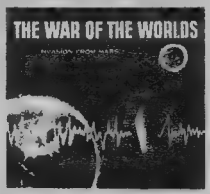

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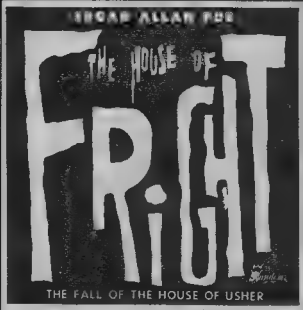

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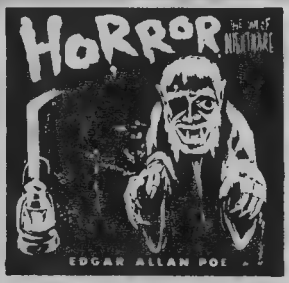

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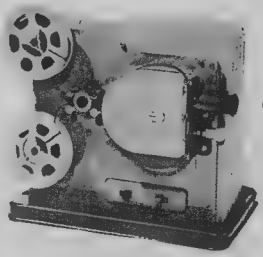

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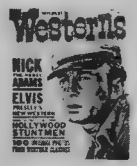

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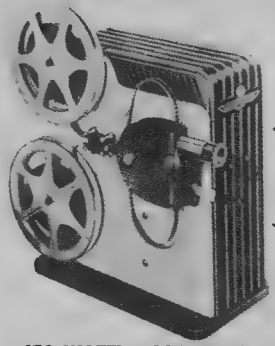

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A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

EASY TO GROW! The VENUS FLY TRAP bulbs grow especially well in the home. They thrive in glass containers and will develop traps in 3 to 4 weeks. Each order includes 3 FLY TRAPS plus SPECIAL GROWING MATERIAL packed in a plastic bag. Only $1.00.

ADMIRED BY CHARLES DARWIN, FAMOUS BOTANIST AND EXPLORER

In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these . . . effects. It seems hardly possible, and yet it is certainly a fact."

No Canadian Orders—U.S. Only

$1.00 THE WORLD'S MOST UNUSUAL HOUSE PLANT!

Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than it can chew—such as a finger or a pencil. In a few days, after eating an insect, it will reopen for more food.

CAPTAIN COMPANY, Dept. MO-35
BOX 6573, PHILA. 38, PENNA.

☐ Enclosed is $1.00 plus 25c for handling & mailing for 3 FLY TRAPS AND SPECIAL GROWING MATERIAL. Rush!!

☐ Enclosed is $1.75 plus 25c handling & mailing for 6 FLY TRAPS AND SPECIAL GROWING MATERIAL.

NAME_____

ADDRESS_____

CITY_____ STATE_____

HORRIBLE HERMAN — DARES YOU TO LOOK IN THE BOX!

WHAT'S IN THE BOX? Only you know and you can dare anyone to look. It's HORRIBLE HERMAN, the hideous, frightening ASIATIC INSECT. Has a fur body, scaly head, red eyes, twin tendrils. Absolutely "kills" people who look. You can also make him lift his head and move around. Only 75¢ plus 25¢ for postage & handling.

CAPTAIN CO., DEPT. MO-35 BOX 6573, PHILADELPHIA, PA. 19138

YOUR OWN MONSTER FLY!

- OVER 8 INCHES LONG!
- STICKS TO ANYTHING!
- CUTE AND HORRIBLE!
- SCARES EVERYONE!

Developed especially for FAMOUS MONSTERS MAGAZINE readers. Realistic, 8" size; with transparent wings, blazing red eyes, flexible black legs, green body, black veins. Suction cup in nose lets MONSTER FLY stick to anything, any time, anywhere. Want to create a Monster Sensation. Get your MONSTER FLY right away. Only $1.98, plus 25¢ for shipping & handling.

WOW! LOOK WHAT'S ON THE WALL!

Captain Co., Dept. MO-35 Box 6573, Phila., Pa. 19138

MONSTER FOOT!

PUT YOUR BEST FOOT FORWARD wearing a grotesque MONSTER FOOT! Create a riot shuffling along, monster-style. Giant size; made of long-lasting latex rubber; riotously painted. Goes on over shoe. Full price only $1.50 each foot; $3.00 for complete pair, plus 25¢ per foot for postage, handling.

CAPTAIN CO., DEPT. MO-35 BOX 6573, PHILADELPHIA, PA. 19138

MONSTER HAND!

SANTA NEVER SAW CLAWS like these! Fierce-looking monster hands you wear over your hands, like grotesque gloves. Tucked inside a coat or shirtsleeve, the hands look horribly natural. Have fun and start right in with your own Monster Hands. $1.50 for 1 hand; $3.00 for the pair. Add 25¢ per hand for postage, handling.

CAPTAIN CO., DEPT. MO-35 BOX 6573, PHILADELPHIA, PA. 19138

DRACULA'S OWN "RUBBER BAT"

IF IT'S TRUE that people fear bats, you'll have the time of your life when they walk in on this one. DRACULA's OWN RUBBER BAT, so real it may even scare you. Suction cup lets you put him on wall", closets, fences, beds, etc. Then have fun driving folks crazy with fear. Only 75¢, plus 25¢ for postage and handling.

CAPTAIN CO., DEPT. MO-35 BOX 6573, PHILADELPHIA, PA. 19138

HUMAN SKELETON!

IS THAT WHAT WE LOOK LIKE INSIDE???

YOU CAN'T walk around in your bones. Next best thing is this HUMAN SKELETON. A foot-high model, scaled from a 6' man; made of BONE WHITE flexible Superion. No gluing, no painting; parts snap together. Free Anatomy Chart included. Only 1.00, plus 25¢ shipping & handling.

CAPTAIN CO., Dept. MO-35 Box 6573, Phila., Pa. 19138

GIANT 10-FOOT RUBBER SNAKE!

WRAP YOURSELF in this SLITHERING SNAKE and people will admire your courage. It's a huge, 10-foot rubber snake, blows up with air and curls round and round. Good for fooling people; and will be even more fun when swimming, as an aid in floating. Only $1.98, plus 25¢ for postage, handling.

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A NEW COLLECTION OF SHOCK MOVIES!

THE LATEST SPINE-TINGLING SHOCKERS!

NOW YOU CAN OWN AND SHOW THESE COMPLETE FILMS RIGHT IN YOUR OWN HOME!

4D MAN

The Corpse-Making 4-Dimensional Man can walk through walls, but needs the life force of others to keep himself from becoming a modern Mummy. Only $5.95.

I WAS A TEENAGE WEREWOLF

You asked for it! The companion film to "I was a teenage Frankenstein! Teenage boy turns to horrifying Werewolf who menaces the high school students. Exciting, terrifying film. Only $5.95.

THE 3 STOOGES in WE WANT OUR MUMMY

Hired as detectives, our 3 friends take a hilarious taxi ride to Egypt. And when they enter the tomb . . . WOW! Only $5.95.

RODAN-THE FLYING MONSTER

From pre-historic times, a monster is born again to plague the earth. See the terror of the skies! See the destruction of cities. Watch with horror as this monster flies over the earth terrifying nations. See the forces of man fight and finally conquer the terror that would destroy earth. Only $5.95.

NOW-FOR THE FIRST TIME... THE 3 STOOGES

8mm MOVIES IN SPECTACULAR 3D

Aside from the special color-filter viewers supplied with the film, no special equipment is needed. No special screen . . . no special projector. Just watch the startling action! Sixty feet of film.

SPOOKS

The Stooges in a hilarious slapstick romp . . . funnier than ever in 3-D. So real they seem to jump right out of the screen. When something is thrown . . . you duck! Only $4.95.

TALES of HORROR

This 3-D Stooge comedy is a wild tale that takes place in an old haunted house. Our 3-Dimensional Stooges are mixed up with all sorts of deadly weapons . . . Only $4.95.

EAST SIDE KIDS MEET BELA LUGOSI

YOU'LL DIE LAUGHING as the East Side Kids match their side-splitting stunts with Bela Lugosi's terror-filled action. Featuring Bela Lugosi and the original East Side Kids. Only $5.95

CAPTAIN CO. Dept. MO-35 Box 6573, Philadelphia 38, Pa.

Please rush me the following, for which I enclose $5.95 plus 25c postage & handling for each film checked below:

☐ 4-D MAN ☐ TEENAGE WEREWOLF ☐ RODAN
☐ WE WANT OUR MUMMY ☐ EAST SIDE KIDS MEET BELA LUGOSI

I enclose $4.95 plus 25c postage & handling each, for the following 3-D movies:

☐ SPOOKS ☐ TALES OF HORROR

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PROFESSIONAL, CUSTOM HAND-PAINTED
HOLLYWOOD MASKS!

Super De-Luxe heavy rubber masks cover the ENTIRE HEAD and still remain flexible. Exactly like the actual masks used in the famous Universal movies. Created for us exclusively by Hollywood's famous Don Post Studios. Each remarkable mask is a Collector's Item you'll treasure for years to come! Limited offer!

THE WOLFMAN

HUNCHBACK OF NOTRE DAME

THE MUMMY

DRACULA

THE PHANTOM OF THE OPERA

FRANKENSTEIN

MR. HYDE

MOLE PEOPLE

SEND TO: Captain Company, Dept. MO-35
Box 6573, Philadelphia, Pa., 19138

Please rush me the following, for which I enclose $.....:-

☐ WOLFMAN MASK ($34.00) ☐ THE PHANTOM MASK ($34.00)
☐ 2 WOLFMAN HANDS ($17.50) ☐ MR. HYDE MASK ($34.00)
☐ HUNCHBACK MASK ($34.00) ☐ MOLE PEOPLE MASK ($34.00)
☐ THE MUMMY MASK ($34.00) ☐ FRANKENSTEIN MASK ($34.00)
☐ DRACULA MASK ($34.00) ☐ 2 FRANKENSTEIN HANDS ($17.50)

(Please add $1.00 postage for each mask, and 75¢ for each pair of hands. Hands for Frankenstein and Wolfman only)

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A COMPLETE COLLECTION OF HORROR & MONSTER MOVIES

NOW YOU CAN OWN AND SHOW THESE COMPLETE FILMS RIGHT IN YOUR OWN HOME!

THE CABINET OF DR. CALIGARI

THE WEIRDEST 8mm MOVIE EVER MADE!

WHEN YOU SHOW this famous film, be prepared for 1 hour and 15 minutes of sheer shocker sensation! Called by many the "father" of all the horror films ever made. DR. CALIGARI will chill you, thrill you . . . scare you and dare you to walk away. THIS IS THE MASTER MONSTER FILM OF ALL TIME!

●

It featured world-famous Conrad Veidt, Werner Krauss and Lil Dagover. This is the COMPLETE FEATURE . . . the ORIGINAL PRODUCTION. As unforgettable as it is eerie. A true masterpiece, prized by the world's smartest collectors of horror films. COMPLETE 5 BIG REELS, 1,000 FEET, SHOWING TIME A FULL 1¼ HOURS. 8MM. Only $34.95.

●

3 VERY IMPORTANT COLLECTOR'S FILMS!

TERROR OF DRACULA

Original 1922 version Full 400 feet version, full of terror, torment and sensational shock A must for the horror film collector. Half-hour running time, 8mm, $9 95.

VAMPIRE BAT

Most famous and ORIGINAL VAMPIRE film, starring Lionel Atwill, Fay Wray, Melvyn Douglas and Dwight Frye Full of Vampires, wierd characters, mad scientists, etc. A super-shocker. Full 200 feet, 8mm, $4.95.

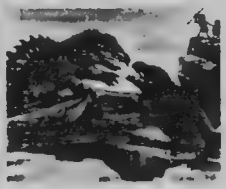
BELA LUGOSI in THE HUMAN MONSTER

Original Edgar Wallace version, terrifying and chilling. Promises to haunt you again and again, real shocker for friends you ask to see it. Full 400 feet, 8mm, $10.95.

IT CAME FROM OUTER SPACE

WHAT HAPPENS WHEN A SPACE SHIP loaded with stellar monsters goes out of control! They land on earth and battle a brave scientist trying to save the earth. Is he successful? This scary film tells you what really happens. 160 feet, 8mm, $5.75.

BATTLE OF THE GIANTS



LOOKS LIKE the cavemen had all the fun watching giant dinosaurs fight it out. This film of prehistoric battles between the world's earliest creatures will fascinate you. Was the world really like that? We don't know, but you will have a good time finding out. 160 feet, 8mm, $5.75.

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Please rush me the following, for which I enclose $ . . . , plus amounts for postage and handling, as shown below, for each film.

- ☐ Cabinet of Dr. Caligari; 1,000 ft.; $34.95 plus 75¢
- ☐ Terror of Dracula; 400 ft.; $9.95 plus 50¢
- ☐ The Vampire Bat; 200 ft.; $4.95 plus 25¢
- ☐ Bela Lugosi in Human Monster; 400 feet; $10.95 plus 50¢
- ☐ It Came from Outer Space; $5 75 plus 25¢
- ☐ Battle of the Giants; $5.75 plus 25¢
- ☐ Killer Gorilla; $5.75 plus 25¢

NAME . . . . . .

ADDRESS . . . . . .

CITY . . . . . STATE . . . . . ZIP CODE NO. . .

KILLER GORILLA

THE NEXT TIME you wonder how they capture gorillas, and find it hard to believe, here's an idea. Look at the famous film, KILLER GORILLA, and you will see exactly how it is done. Stalked and followed in darkest Africa, the killer Gorilla is finally captured . . . and this film will take you through every thrilling moment. 160 feet, 8mm, $5.75.

A COMPLETE COLLECTION OF HORROR & MONSTER MOVIES

NOW YOU CAN OWN AND SHOW THESE COMPLETE FILMS RIGHT IN YOUR OWN HOME!
SPECIAL TO OUR READERS—$5.95 EACH **COMPLETE EDITIONS 8MM 200FT.**

THE MUMMY'S TOMB

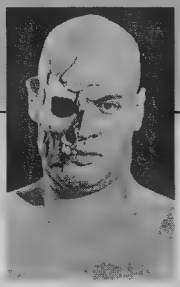
DON'T EVER sneak into a Mummy's Tomb. If you do, you may be in for the same revenge as in this movie. A centuries-old mummy starts out to avenge the opening of his crypt in Egypt. How he does his dirty work, and the chills involved, make THE MUMMY'S TOMB a far-from-dreary, excitingly eerie film. 8mm, 200 feet, $5.95.

I WAS A TEENAGE FRANKENSTEIN

A MAD DOCTOR sets out to create the most fearsome monster ever born. He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his fiendish accomplishment? This gruesome movie, a real thriller, gives you the answer. 8mm, 200 feet, $5.95.

THE CREATURE WALKS AMONG US

WHICH WAY DID THE CREEPY CREATURE GO? Only you know, as you watch him escape from his loathsome lagoon. Scientists capture him, but he gets away and leaves everything in ruin as he moves swiftly through the towns. One of the scariest films ever made. 8mm, 200 feet, $5.95.



WAR OF THE COLOSSAL BEAST

AT LAST! AN ATOMIC AGE MONSTER! Trapped in the infernal blast of a plutonium bomb, the man turns to beast. This film shows how a normal man turns beastly, and shows what happens in one especial case. Not for the squirmy, or squeamish, this film is sensational. 8mm, 200 feet, $5.95.

THE UNDEAD

CAN THE GRAVE OPEN UP and give forth its ghostly, ghastly secrets. It sure can, and in THE UNDEAD horror screams from the grave. In the dead of night an evil curse starts a chain of events. You'll sit on the edge of your chair as you walk with THE UNDEAD. 8mm, 200 feet, $5.95.

TARANTULA

BE CAREFUL the next time you meet a spider. He may grow bigger than a house if some crazy scientist experimented with him. It happens in TARANTULA. The spider gets bigger and bigger and creeps through the world, hell-bent on destroying it. Does he succeed? You'll find out with the eeriest film ever made, TARANTULA. 8mm, 200 feet, $5.95.

VARAN THE UNBELIEVABLE

DON'T TRY TO MAKE VARAN a pet! From his huge spike tusks to his horrid scales and claws, VARAN tries to destroy the world. How he came up from the world below, and what he tries to do in our world, makes a gruesome thriller you will never forget. 8mm, 200 feet, $5.95.

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Box 6573 Phila. 38, Penna.

ALL FILMS A FULL 200 FEET EDITION

Please rush me the following, for which I enclose $5.95 plus 25c postage & handling for each film checked below:

☐ THE MUMMY's TOMB ☐ TARANTULA
☐ WAR OF THE COLOSSAL BEAST ☐ VARAN THE UNBELIEVABLE
☐ THE UNDEAD ☐ I WAS A TEENABGE FRANKENSTEIN
☐ THE CREATURE WALKS AMONG US

NAME .....

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98c

MUMMY'S CHARIOT

THEY NEVER DUG UP a mummy like this! How would you like to meet a fearsome mummy driving the craziest hot rod chariot ever made? You can have it yourself to build and enjoy. The bleeding MUMMY sits at back, whipping up a storm of speed and fury. Behind him are two sky-high exhausts shooting real hot rod "flames." Big wheels at the rear and eerie wheels at front get the contraption off to a good dying start. Old Kharis never had it so good, but YOU will the moment you get your own MUMMY'S CHARIOT. Only 98c, plus 27¢ postage & handling.

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FRANKENSTEIN'S FLIVVER

LOOK AT THIS! FRANKENSTEIN himself, riding his own gadget flivver! Cotton smoke pours from colorful engine. Special exhausts pour out red "flame." Fearful skulls decorate the wheels. Frankenstein steers with one monster hand . . . the other plays with his special "eyeball" yo-yo. Roll out the flivver, . . . watch Frankenstein tool on down the road. Complete kit is yours for only 98¢, plus 27¢ for postage & handling.

98c

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Flick a switch and the blade comes down . . . beheads victim . . . works over and over again.

Victim Loses His Head! Really Works!

A HEAD WILL ROLL just minutes after you assemble this gruesome kit. It's all in fun, and you're the judge, the jury and the executioner. A wonderful kit for do-it-yourself decapitation. And most wonderful of all . . . the head goes back on, and zip . . . you lop it off again. Only 98¢, plus 25¢ for postage & handling.

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WHO ELSE WANTS A LIVE MONKEY

FREE CAGE!
FREE LEASH
& COLLAR!

YOU can be the happiest boy on your block with your own LIVE BABY SQUIRREL MONKEY! Have loads of fun and enjoyment. Train your monkey to do tricks, come to you for food, petting and playing. These delightful monkeys grow to almost 12 inches tall and are golden in color. Slender, short-haired. Each monkey has a heart-shaped face, appealing eyes and grows a tail almost 14 inches long.

No problem caring for or feeding your monkey. It eats lettuce, carrots, fruits, almost anything you eat. Affectionate and loveable, almost a "member of the family" soon after you get your pet. Dress it in cute costumes put on shows; you and your monkey can be real pals. LIVE DELIVERY GUARANTEED! Send $19.95 in check or money order. Pay delivery man small express charges for safe delivery to you.

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GIGANTIC 5 FT. BALLOONS

BLOWS UP TO GIANT
5 FEET DIAMETER

AMERICAN AIR FORCE PILOTS remember these huge balloons. Same as used for Weather studies in Air Force. Now you can have the original, brand new MONSTER BALLOON. Special Air Force surplus, released for civilian use. Made of genuine Neoprene Rubber for durability. Resembles a Flying Saucer when blown up. Decorate it by painting on monsters or creatures. Has a hundred uses: for your street, house, backyard, club, school, sports events, local carnival, church affair, parades, etc. Only $1.20, plus 30¢ postage & handling.

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DRACULA'S DRAGSTER

IMAGINE DRACULA on the drag strip! You can put him there in the way out, ghastly ghostly DRACULA DRAGSTER . . . a horror on wheels. Flames shoot from the exhaust . . . a bat perches on the radiator . . . eerie decorations adorn the front bumper. Sculptured Dracula steers the Dragster with one hand . . . holds a magic potion in the other while his red cape flies behind him. It looks as though Dracula is driving a coffin. And why not? That's what it is! You'll enjoy the ride with Dracula, and you can for only 98¢, plus 27¢ for postage & handling.

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98c

WOLF MAN'S "WOLFWAGON"

YOU SURE will want this gruesome twosome — loveable WOLF MAN riding his eerie, awesome WOLFWAGON. This is a real Monster Hot Rod . . . from the tractor wheels in back to the fancy spoke jobs in front. Everyone will steer clear as Wolf Man drives this full-color contraption. Mole-mice are used for decorations; exhaust simulates racing car flame and fury. Ready to roll the moment you get it . . . and only 98c; plus 27¢ for postage & handling.

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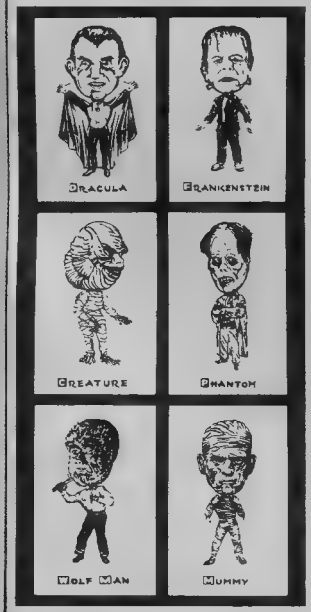
MONSTERS



YOU CAN 'IRON-ON'

THESE BIG 11-INCH monsters will look great when ironed on to your clothing, books, bedspreads, etc. Very large, very colorful . . . you or Mom can iron them on in seconds. Can be pressed on any cotton, linen or wool fabric.

Your choice of DRACULA, FRANKENSTEIN, CREATURE, PHANTOM, WOLF MAN or MUMMY. Iron them onto T-shirts, shirts, sweat shirts, jeans, jackets, notebooks . . . you name it and apply it. Any 2 iron-on Monsters, only $1.00. *Specify which IRON-ON MONSTERS you prefer. Send $1.00, plus 25¢ postage & handling.*

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MAGIC LANTERN THROWS HUGE IMAGE ON WALL . . . FROM BOOKS, MAGAZINES

WORLD-FAMOUS Magnajector lets you project any picture in this magazine onto your wall or screen . . . UP TO 4 FEET WIDE! No films or negatives needed. Simply rest the instrument over the magazine or book page, photograph or any other object, and like magic, the picture is seen BIG & CLEAR on the wall in front of you. See veins in leaves . . . details of insects . . . monster faces . . . photos of you or your friends or family. GIANT SIZE, on the wall. Order your Magnajector today. Loads of fun, and a great help in school work, for art, science, etc. Only $6.95, plus 70¢ for postage and handling.

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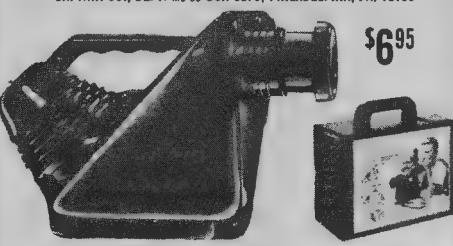

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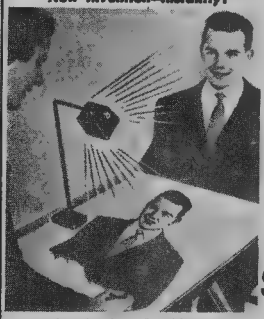
LETS YOU DRAW ANY PERSON IN ONE MINUTE!

Anyone Can Draw With This Amazing New Invention—Instantly!



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HAVE FUN AND PROFIT with an amazing invention, called the MAGIC ART REPRODUCER! Imagine being able to draw Mom, Pop, Sister, Brother . . . just about anyone . . . EXACTLY AS THEY LOOK! Now you can do it and your art work will look truly like an artist's drawing. The secret is in this handy instrument. Just place the person or article you want to draw in front of the ART REPRODUCER. A magic picture image appears on your drawing paper. Then just use pencil, pen, brush or pastel chalk or crayons and follow the outline on the paper. That's all there is to it, AND YOU'RE A REAL ARTIST!

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HERE IS A RADIO so small it hides in the palm of your hand! Matchbox size . . . measures only 3" by 2". Powerful enough to pick up local station broadcasts. It is the famous MINIATURE GERMANIUM SET. Used by thousands of boys and girls. NO BATTERIES! NO ELECTRICITY NEEDED. Comes complete with private listening ear plug; special metal clip for antenna. Lets you listen anywhere, any time without disturbing others. Hear music, sports, drama . . . all programs on most stations. And you can have this fantastic "HIDDEN RADIO" for only $2.00, plus 25¢ for postage & handling. Order today.

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IMAGINE A RADIO you strap around your wrist! That's the DICK TRACY RADIO, designed for complete enjoyment of your favorite radio shows, sports, music, etc. Built especially to end forever the need for batteries, tubes, electric. Follow simple instructions. Everything you need included. Order your DICK TRACY WRIST RADIO today. Only $1.98, plus 25¢ for postage & handling.

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MINIATURE SPY CAMERA

FITS IN PALM OF HAND—YET TAKES 10 PICTURES WITH 1 ROLL OF FILM!

This tiny SPY CAMERA is only 2 inches long but will take clear, sharp 2½" x 2½" pictures that can be blown up to snapshot size. Camera has fixed-focus lens and quality two-speed shutter. Uses low cost film (10 pictures to a roll). Complete with pigskin case and 6 rolls of film that will give you 60 pictures! Camera, case & film—all for only $2.00 plus 25¢ for postage & handling.

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YOU Can Have YOUR OWN

PRINTING PRESS!

$3.95

WOULDN'T IT BE NICE to print postcards, club news, announcements, etc. — ON YOUR OWN PRINTING PRESS! You can now do it with the amazing ROTARY PRINTING PRESS. This is a precision instrument; comes complete with large and small letters and numbers; ink, rollers, paper, printer's forms, etc. Have fun and maybe profit too, with your own printing press. Start printing minutes after you open the carton. Easy instructions included. Send $3.95, plus 25¢ for postage & handling.

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WACKY ACTION KITS!

CRAZY KITS

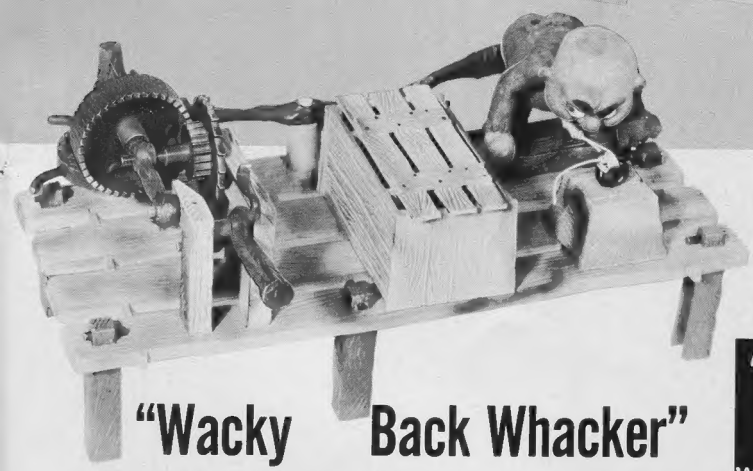
YOU CAN BUILD YOURSELF!

WHO DO YOU WANT TO TORTURE??? Let Tortus be your partner with these funny, furious kits. Easy to assemble, these kits duplicate exactly the wild torture chambers in your history books. Moving pulleys, ropes, gears and gadgets pull noses and wack backs. Loads of fun putting them together, in minutes. Hours of amusement are yours with "PROBASCUS TORTUS" and "WACKY BACK WHACKER." Now torture can be real fun.

"Nutty Nose Nipper"

PUT IT TOGETHER IN MINUTES, then have the time of your life driving everyone else crazy. Turn a crank and creaks, noises and gear meshing sets up an unearthly racket. Everything moves . . . everything works . . . and where does it all lead? To poor Probascus Tortus getting his nose nipped, twisted and turned. What a way to make your day. And only $2.98 for the complete kit.

ONLY $2.98



GET THESE Wacky Action Kits at any store carrying Aurora's easy-to-assemble MONSTER or HOBBY KITS. Or you can order either kit by mail; see Special Coupon on page 80.

"Wacky Back Whacker"

HAVE A SPANKING GOOD TIME with the funniest, zaniest contraption ever made. Minutes after you open the package and put it together, you can turn a crank and have a whacking good time. Gears mesh, pulleys pull, smackers smack. And who gets it in the end? The poor creature with the kit as he gets whacked, smacked and spanked, over and over, with each hilarious twist of your wrist. Don't torture yourself another moment . . . get this funny kit now!

ONLY $2.98

AURORA PLASTICS CORP.

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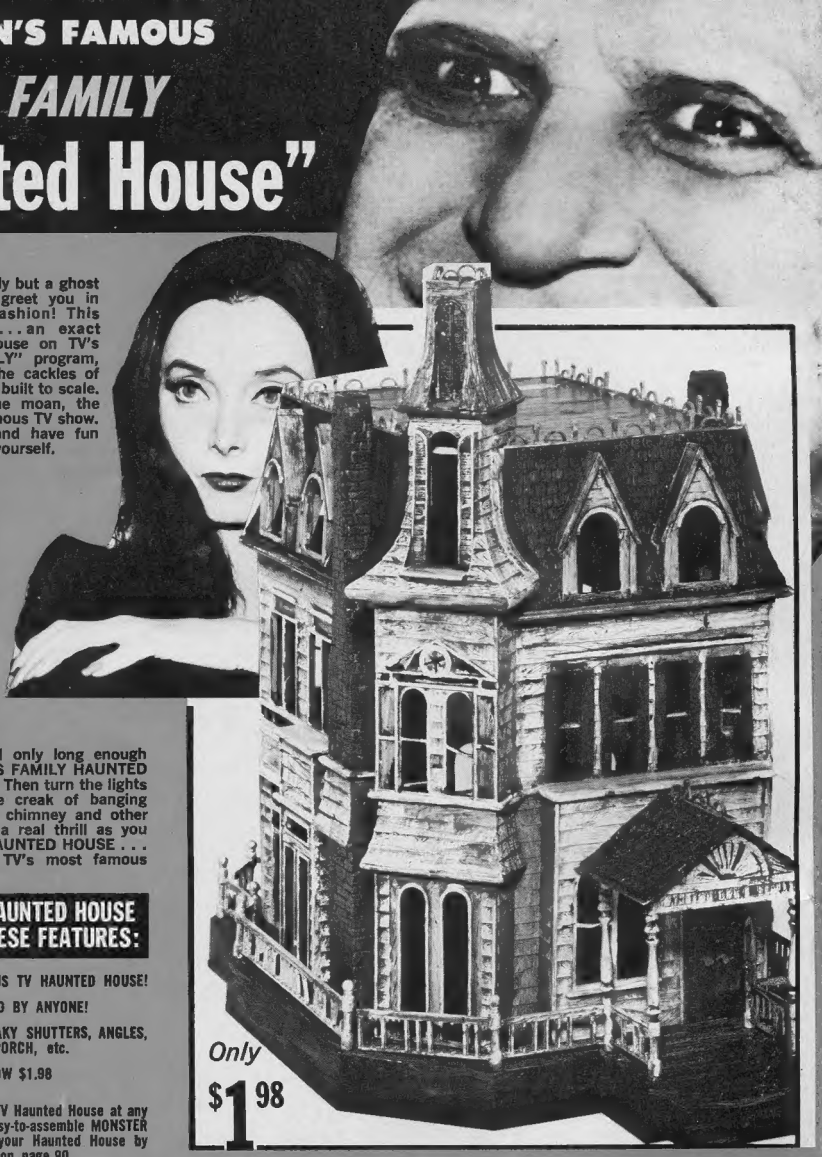
WEST HEMPSTEAD, L.I., N Y

Made by AURORA . . .
The GREATEST NAME
in HOBBY KITS!

TELEVISION'S FAMOUS
ADDAMS FAMILY
"Haunted House"



WHO'S THERE?? Nobody but a ghost host to meet you and greet you in typical cheery, eerie fashion! This haunty, jaunty house... an exact replica of the creaky house on TV's famous "ADDAMS FAMILY" program, was designed to warm the cackles of your own house. It's a kit built to scale. You can almost hear the moan, the shriek, the wail of the famous TV show. You can love, cherish and have fun with it . . . and build it yourself.

MOST FAMOUS TV HAUNTED HOUSE CAN NOW BE YOURS EXACTLY AS YOU SEE IT ON TV!

KEEP YOUR LIGHTS ON only long enough to assemble the ADDAMS FAMILY HAUNTED HOUSE in a few minutes. Then turn the lights low and shriek with the creak of banging shutters, angles, gables, chimney and other creature features. Have a real thrill as you chill to your own cozy HAUNTED HOUSE . . . exactly as lived in on TV's most famous spook show. EEEEEEK!

New ADDAMS HAUNTED HOUSE Includes ALL THESE FEATURES:

- EXACT COPY OF FAMOUS TV HAUNTED HOUSE!
- KIT CAN BE ASSEMBLED BY ANYONE!
- COMPLETE WITH CREAKY SHUTTERS, ANGLES, GABLES, CHIMNEY, PORCH, etc.
- KIT AVAILABLE AT A LOW $1.98

SEE THIS Addams Family TV Haunted House at any store carrying Aurora's easy-to-assemble MONSTER KITS. Or you can order your Haunted House by mail; see Special Coupon on page 80.

ADDAMS FAMILY HAUNTED HOUSE: This is it! Put it all together and it spells lots of fun for mom, pop, sis and son. No one ever gets weary of this perfectly eerie haunted house.

CAN YOU TAKE IT? CAN YOU MAKE IT? You sure can. In minutes with no do-it-yourself genius needed. Kit comes complete with full assembly instructions. You can take it . . . and you can make it . . . the famous ADDAMS FAMILY HAUNTED HOUSE!

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West Hempstead, Long Island, N.Y.

Made by AURORA . . . THE GREATEST NAME in HOBBY KITS!

The answer my friend..... is scanning in the wind.